DOCUMENT RESUME

ED 248 475 CS 007 755

AUTHOR Dollerup, Cay; And Others
TITLE The Three Tales Chosen, the Establishment of the Texts and the Charting of Deviations, with a Collation of the "Original Tales," the Check Translations, and the Danish and Turkish Texts. Fairytale: An Interdisciplinary Turco-Danish Study of the Collective v. the Individual Nature of the Response to Literature. Report No. 11. Revised.
INSTITUTION Bosphorus Univ., Istanbul (Turkey). Dept. of Language and Literature.; Copenhagen Univ. (Denmark). Dept. of English.
PUB DATE 12 Jan 83
NOTE 184p.; Sponsored jointly by Unesco, NATO, and the Danish Research Council for the Humanities. For related documents, see CS 007 745-759.
PUB TYPE Reports - Research/Technical (143) -- Multilingual/Bilingual Materials (171)
LANGUAGE English; Danish; Turkish

EDRS PRICE MF01/PC08 Plus Postage.
DESCRIPTORS Criteria; *Cross Cultural Studies; Cultural Context; Cultural Differences; *Evaluation; *Folk Culture; Foreign Countries; Intercultural Communication; Literature Appreciation; Oral History; *Reader Response; Reading Research; *Research Design; Research Methodology; Research Projects
IDENTIFIERS Denmark; *Fairy Tales; *Response to Literature; Turkey

ABSTRACT

Part of the interdisciplinary Turko-Danish Fairytale Project, this paper provides information about the three fairy tales chosen for study: "The Snake, the Fox, and the Man," "The Gold Apple," and "Per Smed's Whip." Various sections of the paper contain descriptions of the following: (1) the selection procedures, (2) the procedures used in establishing "identity" between the three tales in Danish and Turkish, (3) procedures used in editing the tales, and (4) texts and variants of each tale in Turkish, Danish, and English. (FL)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

X This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Cay Dollerup

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

ED248475

FAIRYTALE

An Interdisciplinary Turco-Danish Study of the Collective v. the Individual Nature of the Response to Literature

Report No. 11

Title: THE THREE TALES CHOSEN, THE ESTABLISHMENT OF THE TEXTS AND THE CAHRTING OF DEVIATIONS, with A COLLATION OF THE "ORIGINAL TALES", THE CHECK TRANSLATIONS, AND THE DANISH AND TURKISH TEXTS

Author(s)/Editor(s): Cay Dollerup, Dilek Doltas, Iven Reventlow, Carsten Rosenberg Hansen, Cevza Sevgen

CS007755

Date, original: 5/8/80 **Revised:** 16/3/82 - 14/4/82 - 7/12/82

Last Revision: 12/1/83

Addresses

Denmark:

c/o Cay Dollerup
Department of English
University of Copenhagen
Njalsgade 84-96
DK-2300 Copenhagen S
Denmark

Turkey:

c/o Dilek Doltaş
Department of Language and Literature
Boğaziçi University, P.K.2
Bebek
Istanbul
Turkey

AKCNOWLEDGEMENTS:

We must first express our gratitude for the financial support received for this part of the experiment from the following funds:

The UNESCO Participation Programme,

The NATO Scientific Affairs Division (grant 004.82)

The Danish Research Council for the Humanities, and

The Boğazici Research Fund.

in Denmark

We are indebted to Nili Arutay, Finn Thiessen, Viron Valasaki for prompt services rendered in the difficult task of establishing semantic identity between the texts.

We are grateful to Ms Vibeke Middleton and Bente Plougmann typing out texts, check translation, and the present report.

We wish to thank Bengt Holbek for folkloristic observations on the texts; Inge Ejskjær for help in clearing up some obscure dialectal and archaic points; and especially Dansk Sprognævn for taking time out for checking our texts.

We are particularly thankful to the readers who participated in the studies given in appendix A and C, and to our assistant, Karin Sigurskjold for having conducted the experiments.

in Turkey

We would like to thank Hikmet Sebūktekin for his help with linguistic problems and the analyses of texts. He and Bengisu Rona, both of whom are members of the Turkish Language Association, also provided us with a description of the function of the organisation.

TABLE OF CONTENTS

page

1.o THE TEXTS SELECTED: APPLE, SNAKE, WHIP 4

II.o THE ACTUAL PROCEDURE IN THE ESTABLISHMENT OF "IDENTITY" BETWEEN THE TALES IN DANISH AND TURKISH 5

II.1 The Original Plan and Why it Faltered 5

II.2 The Follow-up Work 9

II.3 "Identity" Revisited 12

II.3.1 Sociolinguistic Factors 15

II.3.1.1 Danish 15

II.3.1.2 Turkish 16

III.O THE GENERAL PROCEDURE USED IN "EDITING" AND FOR ESTABLISHING "IDENTITY" 17

III.1 Background Knowledge 18

III.2 "Editing". Some Generalised Comments 18

III.3 Deviations vs "Identity" in the Texts 20

III.3.1 Integration in the Two Languages 20

III.3.1.1. Integration into Danish 21

III.3.1.2 Integration into Turkish 22

III.3.2 The Check Translations 23

III.4 General Comments on the Texts 25

III.4.1 Punctuation 25

III.4.2 Paragraphs 26

III.4.3 Pronouns and Proper Names 26

III.4.4 Stock Expressions and Idioms 27

III.4.5 Different Expressions 27

III.4.6 Word Order and Meaning 27

III.4.7 Tenses 28

III.4.8 Tonal Quality 29

IV.O THE INDIVIDUAL TEXTS 29
IV.1 The Translation and Editing of Apple 30
IV.1.1. Editing 30
IV.1.2 Words, Passages, and Phrases 33
IV.1.3 Assessment 37
IV.1.4 A Collation of Apple in English, Danish, and Turkish... 39a
IV.2 "Editing" of Snake 87
IV.2.1 Assessment 91
IV.2.2 A Collation of the Snake in English, Danish, and Turkish 92
IV.2.3 The Turkish Tale 108
IV.2.3.1 Comments on the English Translation 108
IV.2.3.2 The Turkish Variant: "The Traveller and the Viper"... 109
IV.2.4 The History of the Danish Tale 112
IV.2.4.1 Translation 112
IV.2.4.2 The Danish Variant: "The Reward for Good Deeds"..... 113
IV.3.O The Editing and Translation of the Whip 114
IV.3.1 Changes in the Text after the First Series of
Introspection Studies 118
IV.3.2 General Assessment 120
IV.3.3 A Collation of the Whip in Danish, Turkish, and English 122
V.O Concluding Remarks 175
V.1 "Identity" in Terms of Integration of the Tales in the
Two Languages 175
V.2 Final Assessment by the Danish Team 176
V.3 Final Assessment by the Turkish Team 178
Appendix 181

I.0 THE TEXTS SELECTED: APPLE, SNAKE, WHIP

In Reports 8 and 9 we described the Danish and the Turkish selection studies. Different methods were used in Denmark and in Turkey for assessing which of three tales in each of the three groups (viz. the Danish, the Turkish, and the outside/common group) elicited the most facetted response with readers.

The results in the two countries were the same:

1. in the Turkish group Father of six Girls came out tops. (the tale has now been renamed The Gold Apple).

2. in the outside/common group, The Ungrateful Snake, the Fox and the Man, an animal tale, was clearly best suited for our purposes. (shortened: Snake).

3. in the Danish group two tales, the Girl and the Dog and Per Smed's Whip, seemed equally good. (shortened as Girl and Whip, respectively). For the selection of the tale to be used, we therefore had to take into account other factors than only the fullness of the readers' responses.

We had originally planned to get two tales with a protagonist of the same sex and with the same deep-structure (5:4-5,6). But the unforeseen introduction of an animal tale, Snake, meant that if Girl was chosen, the project would be biassed heavily in favour of tales with girl protagonists (as the other tale was Apple). As we wanted to make some wider comments on the response to literature, sticking to the original plan on this point would limit the project as such in terms of relevance to literature. On the other hand, the original plan was based on methodological considerations,

viz. that once the essential basics of two tales were the same, it would be reasonable to assume that "the rest" was "cultural" and "individual" in the tales. These two points of view sort of neutralised one another.

The decisive factor was therefore that Whip was clearly the most "Danish" tale with the readers. Accordingly, it was the tale chosen.

The specific investigation into the folkloristic material described in Report 7 had not been undertaken yet, and we therefore did not know that the selection of these three tales was a major advantage in terms of material from a folkloristic point of view:

Pot which had turned out the have counterparts in Denmark (Report 7:47) was discarded.

The problems concerning the dissimilarities in the tales considered common in the group to which Musk belonged (Report 7:93-95), were of no importance since neither Musk nor Girl was chosen.

And finally, Allerleirauh, with its highly problematic claims to authenticity, did not make it, either.

II.0 The Actual Procedure in the Establishment of "Identity" between the Three Tales in Danish and Turkish

II.1 The Original Plan and Why It Faltered

Report 5:7 makes a point of stressing that translations made in relay cannot really be considered above suspicion, so that a new translation should be made directly between Danish and Turkish with the Danish and Turkish tales, i.e.

Whip and Apple, and that these tales should be "revised" (i.e. the translation should be double-checked by translators).

The Danish and the Turkish translations of Snake, the outside/commom story, should be collated, to bring them into line.

But problems which had not been foreseen cropped up: One was that the Danish tale was so authentic that it must be modernised (Report 7:20-24), and another that some surface features e.g. the fact that the girl "had a crap" in Apple, seemed strongly disturbing and hence potentially to the whole experience. (see Report 8:10,14).

Since there were thus some linguistic and editorial questions pending, it was decided to have the direct translations of (a) the Danish tale into Turkish, and (b) the Turkish into Danish made by trained translators while a Danish and a Turkish team member were present. In the case of the outside/common text, the Turkish and the Danish translations of the tale selected was to be collated under supervision[1]. It was then expected that discussion could move on to editorial matters.

However, the relatively unflexible nature of the Turkish language at the semantic and syntactic level, and the rigidity of Turkish narrative style were not recognised before the conference in June 80 in Copenhagen (cp. Report 7:11-14). It was therefore assumed that the Danish and the Turkish draft translations made by means of the relay translations were sufficiently close to the originals to serve as the point of departure for a discussion in which little attention would have to be placed on translation, and more emphasis on the specific linguistic and narrative features (e.g. integration in terms of

---

1) As mentioned (Report 7:86) the previous Danish and Turkish texts had both been translated from English. At the time of the conference we still had no access to the Greek original.

genre expectations; consistency), and methodological problems, as well as the implications of the findings in the selection studies.

As a conference 18-25 June '80 in Copenhagen, a preliminary check of the Danish and the Turkishtexts in relay via English - our working language - revealed considerable differences, but not their full extent.

The direct translation undertaken later during the same conference by two translators reveled that we should start from scratch. The prime concern became to establish "identity" between the texts at the semantic level, and to note deviations which were inevitable; therefore the editorial problems receded into the background.

II.1.1 The Actual Translation

The actual translations were carried out by having the two translators translate each sentence/period, often by breaking it down into its component parts, and then make suggestions for a translation. These suggestions were assessed in terms of semantic content (mostly by the translators), and in terms of integration in the respective languages (mostly by the members of the team who would know the results of the selection study). The first point was whether the semantic content of the sentence or full-stop would be conveyed into the other language; in those cases where this could not be done, we touched upon the possibility of changing the source-text without losing any of the content in the context of the tale, i.e. rephrase it, so that it would correspond better with the meaning in the target language. Most of these "back translations" were used on the Danish tale, Whip,

which would have had to be edited anyway (Report 7:20-24) - but they affected virtually every sentence of the tale. In the case of the Greek tale, Snake, it was used extensively (from Turkish to Danish). Only few changes were made in Apple.

These translations were typed out. Minor corrections prompted by the wish to ensure a satisfactory integration in either language were made (once more mostly in Whip).

Although editorial principles were introduced in a highly pragmatic manner (see below), we did not, as mentioned, at the conference have time to discuss the implications of some of the findings in the selection studies e.g. the preference Danes seemed to have for Hans Andersen, their comments on the language, and the like.

On hindsight, there is no doubt that by introducing e.g. the past tense consistently throughout the tales, we would avoided some, but not all, the comments made on the clumsy language in the tales. But we were caught by a number of circumstances:

The most important one was that we had chosen to use "authentic tales" (Report 5:5). And in so doing we were faced with a problem which is disregarded by scholarly folklorists, and nicely, but unscholarly, sidestepped by editors of popular tales: it is impossible to transfer the authentic oral style to the printed page, because the linguistic norms in spoken and written language are radically different. We have not solved this problem, and it would not have been solved by rigid editorial guidelines, because these

would have operated differently in the two language systems. On the contrary, our very disregard for rigidity has ensured an unusually high degree of semantic identity between the Danish and the Turkish texts.

The second one was the inflexibility of the Turkish language and Turkish narrative style which meant that it was much harder to work changes into the already established Turkish texts than foreseen: the identity had to be obtained by working many of the Turkish adaptions into the Danish texts.

II.2 The Follow-up Work

In the period from June '80 until February '81, we attempted to improve the linguistic integration into the respective languages, and to do away with as many content and narrative inconsistencies as possible. Most of the work was done by team-members in relay via English by means of the so-called check translation. But the actual outcome was checked and approved in direct collations and revisions by translators between the Danish and the Turkish texts, and their observations held pride of place as they were working directly on the semantic level. If semantic identity could not be attained, the deviations the translators identified were noted.

In Denmark, the non-normative linguistic board was consulted to make for integration. As a special favour, they went far beyond their normal work and undertook this revision for the project. Virtually all their recommendations were followed in Danish. Concerning minor semantic/content in-

consistencies, and the suppression of changes in tenses in the same period, some of these recommendations were integrated in the Turkish texts.

By February '81, the text received the final revision and approval by the translators. The texts now established were considered definitive. And the introspection and essay-studies could start. They are described in Report 12 (Turkish studies), and in a following Danish report.

These empirical studies revealed major problems with Whip, which was therefore changed at some points at a conference in Istanbul in May 1981. In order to determine the effect of these changes, the text was run through 5 additional introspection studies in both Denmark (appendix A) and Turkey. As one particular passage still presented problems and had to be rephrased, the text was subjected to introspection studies in January-March '82 in Denmark (Appendix C), and in Turkey (Appendix D).

It will be noticed that apart from the specific passages in Whip which were altered because they did seem to affect responses in adverse ways, no other changes were made after the start of the experiment: the texts are not perfect in either language. But since even so-called "stylistic" changes are, in effect, often content changes, although they are not recognised as such by the unwary editor or translator, we would have had to re-run the whole introspection and essay-studies, if we had started to tamper more with the texts.

The work done on the texts can be illustrated as follows:

Table Illustrating Procedure for the Establishment of the Texts

DATE	DIRECT TRANSLATIONS	Other linguistic work done on the texts	EMPIRICAL STUDIES CONDUCTED
21-22.6.80:		Preliminary collation in relay by team-members	
23-24.6.80:	DIRECT TRANSLATION BY TRANSLATORS		
July-December '80:		Various revisions and editings made, charted by means of check translations, and discussed by letters and phone calls. in Denmark: by team, Linguistic Board, folklorist. in Turkey: by team and consultant linguist	
September '80:	PARTIAL DIRECT REVISION BY ONE TRANSLATOR		
25.11.80:	DIRECT COLLATION AND REVISION OF ALL TEXTS BY TRANSLATORS Apple and Snake have got their final form		
3.2.81:	DIRECT COLLATION AND REVISION OF WHIP BY ONE TRANSLATOR Whip has got the form it has in the introspection studies.		
March-May '81:			Introspection and essay-studies in Denmark and in Turkey. They reveal some problems in Whip.
May '81 (conference):		Changes discussed and proposed in Whip.	
15.7.81:	DIRECT TRANSLATION AND REVISION OF FIRST CHANGES IN WHIP BY TRANSLATORS		
September-October'81:			Introspection studies to check on changes in Whip (Appendix A and B).
15.12.81 and 17.2.82:	DIRECT TRANSLATION AND REVISION OF NEW CHANGE IN WHIP		
January-April '82:			Introspection studies to check change in Whip (Appendix C and D).

II.3 "Identity" Revisited

The subject of "identity" was discussed in Report 7 (6-10), were it was stressed that

a. the texts of the tales, and

b. the means by which the responses are charted, viz. questionnaires, should be identical in Turkey and in Denmark.

We have always accepted that "identity" is only a methodological ideal inattainable in practice. Operationally, "identity" is an acceptable degree of approximation where we keep careful track deviations, as well as set up hypotheses about their potential influence on the responses. We are aware that "our utmost effort" to attain identity, and "our greatest care" in charting the two are of questionable general applicability, but see no other way out: by stating explicitly how far we got, it is easier for others to establish whether they see ways and means that we did not.

Technically speaking there are two types of "identity" between the texts and the questionnaires:

As far as the texts are concerned our main concern is to use them as a literary stimulus which we can use to chart cultural differences, so naturally, we must demand that the stimulus is the same at the denotative, and if possible, connotative level. The translation procedure is one where the main emphasis is on semantic content, descriptive "identity".

As far as e.g. the questionnaire on the readers' backgrounds is concerned, we are interested in getting the "same information", i.e. information which can be compared. Our translation must here focus on "communicative identity"

where the message or question gets through the linguistic barrier, produces the same effect, and leads to comparable information.

In practice, the two types overlap, but in the present study the different implications, and places of applications, are fairly clear.

Here we deal exclusively with the translation of texts where it is necessary to establish a high degree of "identity" at the semantic level, then to chart responses based on cultural differences or similarities, etc. In certain context where translators are faced with a text directed towards one specified audience, some interpretation, audience-orientation, and explanation may be in place: i.e. the texts are adapted to the target-language audience.

In the present context, such adaption is destructive because it is at variance with the explicit purpose of the experiment. At all events it is permissible only in so far as we know exactly why it is done; it is tested; and we can argue that it is compatible with the purpose of the study.

What we did - at least to some extent - was to make a close translation. It was then used to elicit responses which in turn should serve to determine where adaption, be it in the form of supression, change, accepted deviation, etc., was necessary because the surface elements turned out to be disruptive to the experience (Report 7). But it was not followed stringently - although the tales we are dealing with now are the ones which fared best in the selection study: this permits us to assume that greater problems might have surfaced with some of the other tales.

No matter how exact a descriptive or semantic translation is, there are still problems with different languages: whatever happens in the readers' recreation of the texts is always based on a cumulation of surface features, of linguistic, and ultimately typographical signs. And since we cannot find exact equivalents on a-one-to-one basis or all levels, it is also difficult to establish any kind of interrelationship between surface features and the totality of the experience. Add to this that syntax, the order of elements of information, i.e. the "order of flow of information", the decoding, differs in the two languages (as mentioned, Turkish is highly agglutinative).

Up to a point the above considerations are theoretical, and beyond this point, uncomfortably practical. In the present experiment a situation had therefore arisen, where emphasis had to be placed on "the establishment of identity at the semantic level", to such an extent that no heed could be paid to find equivalents in terms of personal, idiosyncratic style with the individual narrators behind each tale, nor to the preservation of national style: it became hopeless to operate with terms like genre expectations and other things mentioned in the comments from the selection studies.

To some extent then, these factors must be checked in the large-scale experiment. Perhaps they mean less than is commonly assumed, but then only time will show.

Once again, with the exception of the non-chek of Apple for dialectal features, it is, not even on hindsight, certain that we could have fared better than we did. This is also due to some sociolinguistic differences between Danish and

Turkish which imply that establishment of such criteria would have presented insurmountable problems:

II.3.1 Sociolinguistic Factors

II.3.1.1 Danish

By means of e.g. translations; foreign language programmes in radio and televison (in the latter medium, foreign material - a total of c. 40% of the programmes - is only subtitled); subtitled films (virtually all foreign films); easy access to foreign travel, etc., Danes are subject to a foreign language barrage which is considerable and means that loan-words frequently find their way into Danish usage, for a brief period, or for good.

The awareness of this foreign influence is widely recognised by Danes, and questions of correct usage are often debated. Some of the national newspapers will even carry a regular column on linguistic problems, and they are frequently discussed in letters to the editor. To some extent Danes are trained indirectly in linguistic sensitivity in school by means of foreign language, translation, and essays in Danish. Among non-linguists tolerance of perfectly legitimate constructions is often circumscribed by personal idiosyncracies (hence the many comments on style in Report 8).

There is actually a linguistic board, Dansk Sprognævn, founded in 1955. Its role is, however, purely descriptive and advisory. Its three main functions are 1. to register the appearance of new Danish words, 2. to publish the official book on correct spelling, 3. to answer questions about recommended linguistic usage .

II.3.1.2 Turkish

Turkish has been subject to Arabic and Persian influence during the Ottoman period. The most influential Western language, especially in the late 19th and the early 20th century was French and many French loanwords entered Turkish vocabulary. After the 1930ies, English has become the most widely used foreign language, and small wonder that many English words have found their way into everyday Turkish with certain phonetic changes to assimilate them in the Turkish phonetic system.

The Institution of Türk Dil Kurumun (Turkish Language Association) and its publications (Yayinlari) are to encourage research on Turkish language and to support the use of native, Turkish vocabulary - to "purify", as it were, - the language of foreign elements by establishing and propagating the use of Turkish words. These words are taken from Turkish dialects, but failing the absence of native words, new Turkish words are formed through various linguistic processes, e.g. suffixes. A number of these words get established by constant use in the media. The use of this type of "new Turkish words" shows no great variations between social strata, but the young generation seems to accept and use them more readily than their elders.

The methods and objectives of the Turkish Language Association are criticised both by some scholars on linguistic grounds, as well as by right-wingers for ideological reasons. Pros and cons frequently find their way into the national press.

III.0 THE GENERAL PROCEDURE USED IN "EDITING" AND FOR ESTABLISHING "IDENTITY"

As mentioned, it was decided to have no aprioristic and editorial principles, but to have them develop in the course of the translation and editing, where the prime concern became establish the highest degree of semantic identity between the tales in Danish and in Turkish.

It is, however, relevant in the present context to point out that:

(a) we had chosen to stick to authentic tales, by active bearers, i.e. that they should be tampered with as little as possible.

(b) most fairytales seem to be at the mercy of the individual editor's likes and dislikes, i.e. there is often a complete lack of respect for the original character of the tales and a strange lack of loyalty towards the narrators.

(c) we were concerned with only three tales and did not have to take into account problems which were not relevant to them.

(d) such guidelines might easily turn out to be a straightjacket rather than a help.

(e) we could use back translation: if it was impossible to render something in the target-language, we could change the source-language text so that the two texts came to conform as much as possible. (Report 7:9).

III.1 Background Knowledge

Unlike other editors of folkloristic material we had at our disposal

1. The textual in-depth analyses made by the teams in their translations of the texts, and the notes that had been made in the process (see Report no. 7).

2. The comments made by readers on the tales (e.g. Report 8). These comments could be used (a) to identify the features which might disrupt the experience of the tales and must therefore be changed (see for instance, Report 8:58). (b) to warn us that apparently readers seemed to use all elements in their "recreations/experiences/interpretations" of the tales, so that we should avoid deleting "elements" readers might use for filling in something in their own experiences of the tales (the breakdown of elements in Report 8 illustrates this point).

3. In addition, we were explicitly determined to preserve as much of the original tale as possible. (Report 5,pp.2,4-5 and Report 7:p.5).

III.2 "Editing". Some Generalised Comments

In connection with the texts of each tale, we shall discuss the specific changes, but here we shall content ourselves with some general comments on our editing of the texts, citing some examples to make for clarity - although this entails some overlapping with the subsequent, detailed discussions:

Some editing has been made in order to make what was originally oral tales *more suitable for reading*.

Thus we have felt free to (a) change punctuation;

(b) make new sections; (c) change old-fashioned expressions and wording; (d) and change old-fashioned and to some extent dialectal style to modern language.

The latter type is especially the case with Whip. In the first place it must be stressed that it is more permissible to do so than seems at first glance: as mentioned (Report7:17), we do not have to do with verbatim recordings but only with very faithful ones as to elements. Secondly, it was taken down more than 100 years ago in a dialectal and oral style which we could not transfer into Turkish. And, thirdly, it would stand out among the tales in Danish with its quaint language, which would differ radically from that of Apple and Snake.

In addition we have *deleted* some pleonastic expressions and sentences (not always noted).

In some cases substitutions have been made for *greater consistency*: this goes for e.g. Whip where we have inserted "squire" instead of the original's "man", about the lord of the manor. And tenses have similarly been made more consistent over longer periods than in the originals, to make for smoother reading.

Structurally speaking it was inconsistent for Apple to have the girl and her father get a pension and live comfortably ever after, before she is abducted to be married, so the last period implying a kind of "false ending" was suppressed.

The *titles* of the tales were changed. The Ungrateful Snake, the Fox and the Man. became The Snake, the Fox, and the Man, because as - was noted by some readers in the selec-

tion study - the snake was not the only ungrateful being. Father of Six Girls was changed into The Gold Apple, as the original title seemed misleading since the father drops out of the story at the end of the first part of the tale. And Per Smed's Whip was changed into the The Whip - after the introspection studies, because this tallied more with the other titles in Turkish (it had also sounded to "foreign to Turkish readers").

Some editing was determined by *the wish to establish identity* between the Danish and the Turkish texts (i.e. essentially more proximity):

The 'style indirect libre', 'erlebte Rede' or 'oratio tecta' in Whip was changed into indirect or direct speech because it is unfamiliar in Turkish narrative style (see Report 7:13).

Finally modern features in the Turkish tale were changed as readers had objected to them (e.g. the girl's smoking cigarettes and sending home a telegramme). After 7 introspection studies in Denmark, the "pension" given to the girl and the father was changed into "a reward", since the modern word was clearly disruptive.

Finally some features pointing too specifically to southern Europe in The Snake were changed in Danish (see below p. 90).

III.3 Deviations vs. "Identity" in the Texts

III.3.1 Integration in the Two Languages.

After the conference in Copenhagen June 80 the main emphases were on -

- doing away with obvious inconsistencies; and on,

integrating the texts better into either language, i.e. to make sure that they read as legitimate texts in both Denmark and Turkey.

Some of the changes could actually be worked into both texts: this goes especially for the changes in tenses discussed below, others could not. In the latter case there were thus deviations. They are charted in the socalled *Check translations* (see below p. 23). This will enable us later to determine whether deviations in the responses in the two countries are caused by inevitable differences at the textual level.

III.3.1.1 Integration into Danish

The Danish texts were sent to the Danish linguistic board and to a Danish folklorist.

The latter made some comments especially on "literary words", virtually all of them from the originals, and hence authentic enough, and the question about the preservation of the oral style.

The Danish linguistic board pointed out some inconsistencies, contaminations and the like which could be done away with, but in their covering letter they also pointed to a quandary which is of central relevance to the tales as purely linguistic material which is read:" [Excerpts] We could not bring the texts to conform with a linguistic norm which we [i.e. the linguistic board] would use. This is primarily due to the fact that the texts belong to a genre which is totally alien to our norms which are based on written language. It is simply meaningless to apply ordinary norms for lingustic

correctness of the type we normally use on texts which are to reflect on an oral form. .. In many cases we have wondered if an "error" was an error or really a feature determined by the genre... To conclude: our suggestions do not salvage the texts. Even if you follow our suggestion all the way through, there will probably be many (including us) who will still feel that the texts are written in a quaint language." (DS 1980/123).

Virtually all suggestions have been followed, but the present report is written after we have finished the introspection studies, and they have borne out the truth of the observation, although it is far from all readers who have made comments on the language.

At the same time, it must be appreciated that we knew "that Danish readers apparently expect fairytales to conform with some fairly strict patterns that they feel are present in the popular tales by Andersen and the Grimm brothers" (Report 8:58). The specific conditions governing the conference, however, made it impossible to take it into account, in a way which was compatible with the idea of preservation of as many layers as possible in the fairytales and which was stipulated by the plans of the project (Report 5:4).

III.3.1.2 Integration into Turkish

The Turkish tales were carefully gone over by the Turkish team members and a Turkish linguist to make sure that the texts were comprehensible in Turkish and read as smoothly as possible. The Turkish Language Association could not go over the texts. The primary concern of the Turkish team

members was to assure identity without making the style sound too alien for Turkish readers. There is still a living tradition oral narrative tradition in Turkey to which most children and adults are exposed in varying degress. A Turkish reading-audience has certain preconceptions and expectations regarding the language and the style of the tale which they recognise as being derived from an oral tradition. The Turkish team members had to take this fact into consideration during the process of integration. At the same time changes made by the Danish team for narrative consistency could be incorporated in the Turkish texts.

III.3.2 The Check Translations

In order to make for easier checks of the Danish and the Turkish texts and for noting all deviations, *check translations* were set up.

These check translations stress semantic content, possibly even connotation above collocation. This often makes for unidiomatic English, but then the texts are to be looked upon as interlanguage texts based on a close translation of the texts and with due notification of deviations at all levels, in the project's working language. Only in some few cases where understanding would be actively impeded or grammar break down, additional English words are given for clarification but always and exclusively in *parenthesis*.

Deviations are always given in *square brackets*, and may be renderings of figurative expressions. If, however, they convey the same semantic meaning, this is indicated by an [ss] at the end (for "same sense"). "Idiom" indicates that

the expression used is idiomatic.

In so far as there are various equally good or bad English equivalents of the Danish and Turkish phrasing, they are given with a stroke "/" in between them to indicate the semantic area.

Although the translations are very close, this does not mean that they do necessarily note shifts in word classes, etc.

All references in the present report are to these check translations (CTs).

A small snippet of the check translation of Apple (p. 2, l 26- p. 3,l.2) illustrates the way the CT charts the linguistic expressions in the two languages:

In 1.26 we find two English equivalents of a greeting; in 11.27-28, various expressions in Danish and Turkish for the same idea; 11.30+34 differences in the use of nouns/and pronouns, and 1.30 a charted use of an idiomatic expression in Danish, etc:

"My girl, he said 'Hello/Hi, father of six bitches!', and I said 'Hello/Hi, father of six curs!' to h'm. But [Dk: then;-Tk: this time [ss]] he said: 'My curs can pick the gold apple from Beyoglu's pocket. Can your bitches also do that?' I could not answer [Dk: him; -Tk: the man] back [Dk: on that [idiom][ss]]."

"Don't worry about that at all, father," said the girl. "Of course I can pick [Dk: it].You go to the coffee-house again tomorrow evening. If [Dk: he; -Tk: that man] says so/ it again to you, you say: 'Mine can, too.' Wager a lot of money with him. [Dk stock phrase: God willing; -Tk:stock phrase: with Allah's leave/permission/help] , I shall not put you to shame."

III.4 General Comments on the Texts

III.4.1 Punctuation

Commas follow the linguistic rules in each country.

The Danish texts use the grammar-rule, since the other system where commas are placed according to meaning, is still controversial and will not go down with some of the "special groups" in the major data collecting.[1)] The use of commas is determined semantically in Turkish.

In both languages full-stops indicate that a semantic message has been finished and is placed after complete sentence. There are few deviations, determined by fluency. The representation of semicolon in the texts is at variance.

There are slightly more exlamation marks in Turkish than in Danish.

'-' is used in Danish for pauses, possibly for clauses or adverbial constructions. They have been avoided in the Danish texts.

Either a dash (-) or a colon (:) is used in Turkish for additional explanatory remarks. A colon is also used to introduce direct speech, given in quotation marks.

Three dots (...) are used to indicate continuing action and/or follow-up events left to the reader's imagination.

---

1. Some of the texts in the selection study (Report 8), used by "gymnasiaster" had been "corrected" by the readers: the texts used new-type punctuation and the readers made them conform with grammar punctuation.

III.4.2 Paragraphs.

By and large paragraphs tally.

In Apple, the Danish text follows the paragraph divisions made in the first translation from Turkish into English. In Turkish the mulitude of paragraph divisions in Boratav's texts in Az Gittik, Uz Gittik was reduced.

III.4.3 Pronouns and Proper Names

Danish and Turkish deviate in their use of pronouns (for animals, persons etc.) in so a far as Turkish will, more often than Danish, use the noun where idiomatic Danish prefers the pronoun. Complete identity between the two texts is impossible in terms of words, for an automatic transference of Turkish usage into Danish would make the Danish texts sound clumsy, and vice versa. Besides, they would change the Danish semantic overtones in stressing what person/animal is described etc. much more than it does in the Turkish linguistic system. So although the Danish texts have in some cases adopted the Turkish noun, the Danish pronoun will more often than not correspond to a Turkish noun. The point is that fluency and the level at which nouns/pronouns are operative in the texts in Danish and in Turkish should seem equally idiomatic to the readers in the two countries, rather than a word-by-word correspondence.

Turkish also permits of a neuter pronoun for humans which Danish does not. This tells in Apple where Ali Sagdic can be referred to in the neuter gender all through her stay with Beyoğlu in Turkish, but not in Danish.

Proper names, however, emphasise the identity of the person in a different way (individuality) and correspond to another.

III.4.4 Stock Expressions and Idioms

In those cases where either language uses stock expression or has idiomatic usage, this is noted in the check translations, possibly with an indication of what the expression runs like in its component parts. This goes for e.g. the Danish "i fuldt firspring" for "at a gallop" in Apple, and the Danish expressions indication duration "gå/stå/sidde og...". At such stock expressions it is indicated by [idiom [ss]] that they have the same sense in both languages.

III.4.5 Different Expressions

In some cases where one language uses one mode of expression and the other one another, no note is made of it, in so far as the semantic contents of the sentence in context is the same. Danish for instance, tends to use filler words. They are usually only operatives: "og"= 'and', or make for fluency : "så", and are not necessarily noted in the check translations. Deviations on the level of connectives indicating causality, sequence, etc. e.g. because, for, since, etc., are noted in the check translations.

III.4.6 Word Order and Meaning

In this context, it must be kept in mind that, as mentioned, Turkish is the most agglutinative language known. Hence the order of the "information" to be decoded is different in the two languages. Once again, we have little idea and at what level this may affect readers differently, if at all.

As long as the semantic content of a full stop is retained, the word order in the two languages is therefore not always the same, although some approximation has actually

been made in the translation, in so far as this was compatible with idiomatic usage.

There are, however, variations as to the sentences introducing or elaborating etc. on direct speech e.g. "he said". They are not always placed in the same position in Danish and in Turkish. Deviations of this type are not noted in the check translations.

Another feature - which must affect the reading process at a deeper level than the one we can check, is that whereas every Danish verb immediately carries the stamp of the tense, the tense is not always clear in Turkish until the end of a series of verbs.

III.4.7 Tenses

As mentioned, tenses have been made to correspond. But Turkish narrative style uses two tenses, the simple present "-ir" "-er"; or the simple past tense "-miş/"miş", or the presumptive past-tense 'mis' 'mis' which functions like the simple past tense in oral narrative. The latter implies that the action has taken place in the past, and is reported (viz. not seen or done by the speaker) (cp. Report 7:13 fn), so when the English check translation reads e.g. "The man was very happy with having been saved" the Turkish sentence implies "The man is said to have been happy with having been saved".

Conversely, Danish uses the same tenses as in everyday language (disregarding the frequent use of the historical present tense). The above deviation between Danish and Turkish is not noted in the check translations where, however, the present and the past tense correspond. The Turkish usage is

part and parcel of the Turkish linguistic system and cannot be avoided.

The possibility that this constant information to the Turkish reader to the effect that this is a tale may, however, possibly affect the re-creation in terms of e.g. "reality", "identification" and the like.

III.4.8 Tonal Quality

The two languages differ in the tonal quality of the narrative style. Turkish narrative style is more emphatic and emotive than the corresponding Danish style. In a study where we want to chart cultural differences, an uncritical approximation to the narrative styles of either language is highly questionable. The Turkish style has, however, affected the Danish version.

Danish style is characterised by being less emotive, and the Danish tale, Whip, is exceptionally so. To ensure identity, some of the emphatic features from the Turkish translation have been taken over into Danish, in so far as they would not jar Danish readers as too exaggerated. Thus, for instance, Per says "Take hold!" at once, even though this is not found in the Danish original. We have not succeeded in retaining the subdued humour and irony of the Danish tale.

IV.0 THE INDIVIDUAL TEXTS

On the following pages we discuss some of the points in translation, editing, and the attempts to bring about semantic identity in each tale. After each discussion, we give a collation of the original used (termed A), the tale as it now appears in the language of origin (B/C), the check trans-

lation (B/C), and the "other language" (D).

Once more it is stressed that the "Check translation" is not a translation proper but an interlanguage text charting differences. All references to the texts in the following discussion are to the Check translation (C.T.).

As long as it is kept in mind that different principles were used in the translations into English, the Danish and the Turkish texts given in English translations in Report 7 will also yield information on the editing and changes made.

IV.1 The Translation and Editing of Apple

In this case, the primary text was the Turkish original, which was edited to a small degree only.

Some of this editing was directed towards the outlay of the text or orthography.

'Nine' was made to read consistently with a miniscule (CT p. 5,l.7+17 etc.) exclamation marks (CT, p.1:15 et seq.).

IV.1.1 Editing

The two *tekelermes* were deleted. As mentioned the specific form they had in the present text seemed untranslatable and in addition the use of the tekelerme was not a prerequisite for at tale even in Turkish.

Because some features seemed *too modern* to readers for the tale genre (see Report 8:12,14), the girl was made to smoke only (CT:p. 7,l.5). When she returns, the girl sends a message instead of a telegramme (CT:p. 9,l.11), and on her return her father and she get a reward instead of a pension. (CT:p. 9,ll. 23-24).

The word "clothier's shop" was changed into "a shop" (CT: p.12,l.13). The reason was that the word struck Danes as odd

(as this type of shop has disappeared within the last twenty years), and modern Turks did not know it.[1]

And as mentioned, the title was changed as something of a misnomer (See p.20 above).

Some changes were made to *avoid introducing some kind of intracultural test*: some points had been noted by the Danish linguistic board, and when referred back to Turkish it became obvious that they might evoke different responses with Turkish urbanites than with Turkish villagers. Thus the two youngsters now were not passively put on horses and sent off, but instead mounted the horses and went on their way (CT: p.3, ll.31).

A greeting by the girl to the old woman when they meet implying some kind of supernatural concept "Tanri misafari" (CT.p.5), was found untranslatable with the correct connotations, and was therefore deleted as unnecessary (It is, however, not given in the draft translation either).

Beyoglus's order (in direct speech) to the girl to go to the bathroom and prepare for bed was deleted, both because hosts rarely order guests around, and because Danish readers had objected to it (Report 8:13). It was rephrased as indirect speech.

Since it was taken for granted that the name of "Beyoğlu", as such, would not evoke by itself, (albeit of course by the paraphernalia (a castle etc.)) the idea of a powerful man's son (as it originally means), the places where the original text

---

1) This last change was made after 4 out of the 7 first participants in the introspection studies had commented negatively on this word in Denmark.

referred to him as "the bey's son" were turned into "Beyoğlu", to avoid passing on additional information to Turkish readers that would be lost on Danish ones.

The Danish linguistic board found the references to the "coffeehouse" (CT:p.1,l.4,etc.) and to "the home district" (CT:p.9,l.12) curious, but since they must be considered part of the cultural layer, they were preserved in both Danish and Turkish.

Since Danish does not have a neuter word for "brothers and sisters" in the singular, but only plural, the dove's call for the other 'kardeş' (CT:p.11,l.23) was deleted to make sure that there was no possibility of introducing some extraneous, sex-oriented element.

As far as the references to Ali Sagdiç in the neuter in Turkish is concerned, they could not be transferred to Danish. The Check translation (CT) follows the Danish usage.

For *structural reasons*, the sentence "And they grew rich and started to pass their days in comfort" (CT:p.9,l.25) after the girl's return, is a very strong marker of the end of a tale, it was deleted to make sure that the transition between the quest part and the final reunion of the young lovers was as smooth as possible.

Some few things were changed for *consistency or clarification*, so that the other man was made to use the word "bitches" for logical reasons (as opposed to his own curs). And the girl's horse became either the "horse" or the "animal", while "stallion" was changed (CT:p.4). The men started by "arguing", instead of "talking reciprocally" which also sounded strange in Turkish and did not fit well into a context where

the conflict mounts (CT:p.3,l.4-5).

The agreement was made clearer, so that instead of having something like "the one sends his son, and the other his daughter off together to fetch the gold apple", we changed it into "that the one (of them) send his youngest son and the other one his youngest daughter away together ..." (CT:p.3,ll.17-20) - for although it is not explicit in the context, this must be what is meant.

To make clear why Beyoğlu should cough, we inserted "in order to wake up [the girl]" (CT:p.7, l.9).
And since one can easily pick up a knife dropped and the implication is that the knife was lost, this was made explicit in Ali's speech (CT:p.8,l.3).

The passage where the turtle-doves bring the girl to Beyoğlu was changed to be a bit more logical and make for better reading.

Since the girl had only sisters, this word was inserted instead of the collective words for brothers and sisters which exist in both Danish and Turkish (CT:p.11,l.5). A few changes were made to make the connections clearer.

This went for the insertion of an expression indicating that the youngest girl was not with her sisters when the sorceress first arrived (CT:p.11,l 4); and the introduction of an expression like "Thus" (CT:p.12,l.11).

IV.1.2 Words, Passages, and Phrases

By and large the texts' convey the same contents. The points which are worth noting are charted in the check translation, but a list sounds as follows, including some of the

considerations that went into the selection of one solution rather than another.

Most repetitions in the Turkish text e.g. "rode and rode", "waited and waited" were easily translatable. But the repetition of the name of "A.S." made by the young boy at the outset of the trip was unidiomatic in Danish, and accordingly it is given only once in Danish.

The scene where the girl goes aside and makes the boy ride home from the bridge, had struck Danish readers as gratuitously offensive[1]; and the expression used in Turkish was rendered as to "go away for a brief period/have a crap", i.e. "gå afsides".

In Turkish the word "abdest" does have a double meaning when it stands alone (ablutions and crap) but no euphemism is involved in the view of the Turkish team:

The word in each of these two meanings is used with a different verb - to have a crap is "abdest yapmak" and to make ablutions is "abdest almak". These two verbs define which meaning of the word is intended so that no euphemism is possible. Both the original text and the draft translation read "abdestimi yapayim" = "have a crap". The draft translation is crystal clear on this point and identical with the original Turkish. A few Turkish readers were thrown off at this point by the word "abdest" probably because "abdest yapmak" for having a crap is nowadays somewhat archaic and

---

1) the problem was discussed by Danish folklorists who knew only of examples of gratuitous offensiveness in some versions of AaTh 850.

infrequently used while "abdest almak" for making ablutions is still common usage. Thus a few Turkish readers imagined a euphemism and/or double meaning which the text does not warrant.

A euphemism is out of question both on account of the defining verb and also because such a euphemism would constitute sacrilage - after all, one performs one's ablutions before kneeling down for prayer!

The Danish team is however convinced that the Turkish turn of phrase has been rendered inadequately in Danish: the Danish couterpart is non-descript and short of the etymological overtones of the original in this particular passage.

For better integration in the two languages some passages have called for different idioms or stock expressions. This goes for e.g. the horse's galloping over the bridge.

The expression "Bir de" + "ke" = Lo! found where the girl sees the palace (CT:p.5,35-36), and where Beyoglu realises that the apple is gone (CT:10,11.1-2), is rendered with the somewhat weaker Danish expression of "pludselig", implying some sudden discovery (and a slight degree of surprise).

The girl protagonist is referred to as "the smallest" in the Turkish text. This was unidiomatic (as well as jarring or inconsistent) in Danish and was replaced with "young(est)".

The oath at the tailor made by the girl at the hamman is the wish that Allah damn this tailor in Turkish. In Danish that The Devil should take him. The immediate implications in terms of an oath are the same (CT:p.8,11. 27-28).

Most individual words that refer to specific Turkish phenomena seem to describe societal features in a fairly non-descript social hierarchy. Accordingly heed has

been paid especially to the connotations, and they have been rendered by near-equivalents.

Cadi-Kari, a repulsive old woman, is rendered as the more nondescript sorceress in Danish. Accordingly, she is also made to mount her water jar in the Danish text since "trold-kvinde" is not identical with a witch who uses a broomstick in Danish (CT:p.10).

"Allah" is rendered as "God", and (Muslim) "imams" as "præster", ie. ministers of any denomination.

In the Turkish tale the bazaar is a quarter of town with shops etc. on a permanent basis. As a modern Danish "market", the closest equivalent, is not permanent, the concept of 'go to the market' was rendered by "tage i byen" =go shopping. and the specific types of shops as the "street" which is a bit old-fashioned but calls forth the correct associations.

By and large the substitions listed until now have, then, been based on the use of hyperonyms. Some others have been made in other ways:

"Palace" (English) with its connotations of extension is rendered as "slot" with its connotations of castellation and spires, as being more in keeping with Danish tales.

The "hamman" was translated as "badet", i.e. a bath/ bathhouse. There are actually some public baths in Denmark, but the connotations of social life are very weak. On the other hand this aspect could only have been brought out by an explanation which would distort the text.

The "coffeehouse" was retained in Danish. The nearest Danish equivalent in Danish society with the associations to social life would be "kro" ="inn", but this would also

add consumption of alcohol. Even though coffeehouse immediately signalises to readers that the text is alien, it also sets the scene for a number of comments which also introduces non-Danish elements and ideas.

Some few cases have called for a different phrasing to get as close to the idea in the Turkish text as possible, but have been made more vague in the process: in the meeting Ali and Beyoğlu, Turkish has direct speech and Danish indirect speech. The bed is rearranged the first morning, where the Turkish text is more explicit in informing readers that it is in effect a mattress lying on the floor which is folded up. And the very emphatic way Ali stresses that she has got soiled on the way is also a little weaker in Danish.

IV.1.3 Assessment

At the time the light editing was made, we assumed that contentwise Apple had made it from Turkish to Danish.

The only reservation at that time was connected with details referring to social life (coffeehouse, bathhouse etc.) where the social connotations cannot be brought out in Danish, as there are no equivalents. But then they were bolstered up by action. The difference here is essentially linked to cultural differences which also tell at the linguistic level.

The introspection studies seem to indicate that there is one strand in the Turkish tale that has been weakened a bit in the Turkish tale and which is absent in the re-creations by Danes: it is connected with religion/supernatural powers: it goes from the acceptance that the girl will come out vic-

torious with God's help (CT:p.2:36-3:1); and the expression used for crossing the bridge (see p.31, above) in Turkish. It moves on - only in Turkish - with the oath involving Allah's name (CT:p.8,l.28) where Danish has a reference to "the Devil" in the bathhouse (cf.p.35 above), and finishes off with the imams.

We did, however, know that the Turkish tales did stand apart from the others by having a more oral and dialectal style.

ON THE FOLLOWING PAGES IS A COLLATION OF THE ORIGINAL TURKISH TALE FROM Pertev Boratav's Az Gittik Uz Gittik (A)

THE TURKISH TALES AS IT IS NOW (B)

THE CHECK TRANSLATION (C)

AND THE DANISH TEXT (D).

THE COLLATION FOLLOWS THE CHECK TRANSLATION OF 12 PAGES. THE ORIGINAL TURKISH TEXT HAD 11; THE TYPED TURKISH AND DANISH TEXTS BOTH HAVE 10 PAGES.

(from Pertev Boratav: Az Gittik Uz Gittik, cf. Report 7, pp. 46-47)
for the deletion of the opening "tekerleme" see Report 7, p. 48.

ALTI KIZ BABASI

Dinle hikâyeti, dilber elinden şikâyeti. Güzeller elinden dâd, çirkinler elinden derd ile feryâd... Kalaycı oldum kalayladım kapları, hep kırıldı tavaların sapları. Tabib oldum yaptım eczalı hapları, zehirledim birkaç kişiyi, serteser baygın oldular. Dediler derviş, nereden geliş? Dediler abdal, bu vilâyette kalsana. Alalım sana bir ebrû-hilâl, zülüfler yaldız, benler yıldız, parmakta yüzük, öpmeye yazık... Öptüm alel'acele, çıktım yukarıya, baktım: üç otuzunda bir karı, sümükler sarkar, görenler korkar. Koca karının kızgını, yüzüne vurmuş düzgünü... Gittim kılavuza: «Ne ettim, sana? Kıydın bana...» Elimde külâh. 'Kurtarsın Allah.' dedim çıktım işin içinden...

Bir varmış, bir yokmuş... Bir memlekette bir adam varmış. Onun da altı tane kızı varmış. Bunlar geçinir giderlermiş...

Bir gün adam kahveye gitmiş. Orada, komşularından bir adam:

«Merhaba, altı kancık babası.» demiş buna. Adam bir utanmış, bir utanmış, gayrı hiç ses çıkaramamış... Başlamış düşünmeğe.

Eve gelmiş, hep düşünürmüş. En büyük kız gelmiş:

«Ne düşünüyorsun, baba?» demiş. Adam

evvelâ söylemek istememiş neden düşünceli olduğunu. Kız bunu çok sıkıştırınca: «Böyle böyle dedi bana falan adam.» demiş. Kız: «A, şunun düşündüğüne bak, demiş. Ben de zannettim ki, beni kocaya istediler de onun için düşünüyorsun.»

Adamın düşüncesi bu sefer bir iken iki olmuş.

Beş akşam, arka arkaya, hep bu böyle devam etmiş: Adam kahveye gider, o komşusu da hep 'Merhaba, altı kancık babası.' dermiş. Adam hiç bir şeycikler söyliyemez, eve gelir, düşünceli düşünceli oturur, kızları da, sırayla, gelir: «Ne düşünüyorsun, baba?» diye sorarlarmış. Adam düşünceli olmasının sebebini söyleyince onlar da: «Biz de sandık ki bizi kocaya istediler de onun için düşünüyorsun.» derler, herifi daha dertli ederlermiş.

ALTIN ELMA

Bir varmış, bir yokmuş, uzak bir memlekette bir adam varmış. Onun da altı tane kızı varmış. Bunlar geçinir giderlermiş.

Bir gün adam kahveye gitmiş. Orada, komşularından bir adam: "Merhaba, altı kancık babası!" demiş buna. Adam bir utanmış, bir utanmış, gayrı hiç ses çıkarmamış ve başlamış düşünmeğe.

Eve gelmiş, hep düşünürmüş. En büyük kız gelmiş: "Ne düşünüyorsun, baba?" demiş. Adam evvelâ söylemek istememiş neden düşünceli olduğunu. Kız bunu çok sıkıştırınca: "Böyle böyle dedi bana falan adam," demiş. Kız: "A, şunun düşündüğüne bak," demiş. "Ben de zannettim ki, beni kocaya istediler de onun için düşünüyorsun." Adamın düşüncesi bu sefer bir iken iki olmuş.

Beş akşam, arka arkaya, hep bu böyle devam etmiş: Adam kahveye gider, o komşusu da hep "Merhaba, altı kancık babası," dermiş. Adam hiç bir şeycikler söyleyemez, eve gelir, düşünceli düşünceli otururmuş. Kızları da sırayla gelir: "Ne düşünüyorsun, baba?" diye sorarlarmış. Adam düşünceli olmasının sebebini söyleyince onlar da: "Biz de sandık ki bizi kocaya istediler de onun için düşü-

nüyorsun," derler adamı daha dertli ederlermiş.

BEST COPY AVAILABLE

THE GOLD APPLE

Once upon a time there was a man in a country far away. And he had six daughters. They led a tolerably good life.

One day the man went to the coffee-house. There one of his neighbours said to him: "Hello/Hi, father of six bitches!" The man was so ashamed [Tk: so ashamed [ss]] that he was/got dumbfounded, and he began to brood.

He came home [Dk: where he went on; -Tk: he was constantly [ss]] brooding. The eldest daughter came and said: "What are you brooding about, father?" At first the man would/did not want to say why he was brooding. When the girl pressed (him) hard [Dk: idiom] , he said: "[Dk: There was a man who; -Tk: Such and such a man [ss]] said so and so to me." "Oh," said the girl. "[Dk: As if that is worth [idiom] ; -Tk: Look what he is [ss]] brooding about. And I thought that [Dk: somebody had wished me for wife; -Tk: I was asked to be given in marriage][both texts make clear the point that the girl is not directly involved, but requested as a bride by others [ss]], and that [Dk: this was what you were brooding over; -Tk: was why you were brooding [ss]].

[Dk: So the man got two things to brood (over); -Tk: This time the man's concern which was one became two [ss]]

In this fashion it went on five evenings in a row: The man went to[1] the coffee-house, and every time the neighbour said[1] "Hello/Hi, [Dk: you [ss: word not noted in following]] father of six bitches!" The man could not[1] say anything at all. [Dk: He came home; -Tk: ,came home[1] [ss]]and sat brooding. And in turn his daughters came[1] and asked: "What are you brooding over, father?" When the man then told[1] them the reason why he [Dk: idiom: went and] was brooding, they said:[1] "And we thought that we were asked to be given in marriage [cf note above] , and that this was why you were brooding (over)."[Dk:. "In this way they;-Tk:,and thus [ss]] augmented[1] his worries.

1. In all these places the Turkish verb implies repetition.

DANISH VERSION

Guldæblet

Der var engang en mand i et land langt borte. Og han havde seks døtre. De havde det ganske godt.

En dag gik manden på kaffehuset. Der sagde en af hans naboer til ham: "Goddag, du far til seks tæver!" Manden skammede sig så meget, at han tabte mælet, og han begyndte at gruble.

Han gik hjem, hvor han blev ved at gå og gruble. Den ældste datter kom og sagde: "Hvad går du og grubler over, far?" Først ville manden ikke sige, hvorfor han grublede. Da pigen gik ham hårdt på klingen, sagde han: "Der var en mand, der sagde sådan og sådan til mig." "Åh," sagde pigen. "Som om det var noget at gruble over. Og jeg, som troede, at nogen ville have mig til ægte, og at det var det, du gik og grublede over."

Så fik manden to ting at gruble over.

Sådan blev det ved fem aftener i træk: Manden gik på kaffehuset, og hver gang sagde naboen: "Goddag, du far til seks tæver!" Manden kunne ikke sige noget som helst. Han kom hjem og sad og grublede. Og efter tur kom hans døtre og spurgte: "Hvad grubler du over, far?" Når manden så fortalte dem grunden til, at han gik og grublede, sagde de: "Og vi som troede, at nogen havde ønsket os til ægte, og at det var det, du gik og grublede over." På den måde gjorde de hans sorger endnu større.

Altıncı günü gene böyle, adam düşünceli düşünceli evine dönmüş. Bu sefer en küçük kız:

«Ne düşünüyorsun, baba?» demiş.

«Kızım, mesele böyle böyle.»

«Baba, bunda merak edecek bir şey yok, demiş küçük kız. Sen yarın akşam gene git kahveye. Eğer o adam gene sana: 'Merhaba altı kancık babası' derse, sen de ona: 'Merhaba altı köpek babası' diye karşılık ver. Meğer o adamın da altı tane oğlu varmış...

Altı kız babası ertesi akşam kahveye gitmiş. Öbür adam gelip: «Merhaba altı kancık babası» diyince bu da: «Merhaba, altı köpek

babası» demiş. Bu sefer o adam:

«Benimkiler köpek ama Beyoğlu'nun cebinden altın elmayı alırlar.» demiş. Adam bu söze bir cevap verememiş. Düşüne düşüne eve gelmiş. Küçük kız:

«Ne oldu, baba?» diyince o da:

«Kızım, o bana 'Merhaba altı kancık babası' dedi. Ben de ona 'Merhaba altı köpek babası' dedim. Bu sefer o: 'Benim köpeklerim Beyoğlu'nun cebinden altın elmayı alırlar. Seninkiler de alabilirler mi?' dedi. Adama bir karşılık veremedim...» demiş.

«Baba, demiş kız. Hiç merak etme. Elbette alırım. Sen yarın akşam gene kahveye git. Eğer o adam gene böyle söylerse: 'Benimki de alır.' de. Büyük bir paraya bahis tutuş.

Altıncı gün gene böyle, adam düşünceli düşünceli evine dönmüş. Bu sefer en küçük kız: "Ne düşünüyorsun, baba?" demiş. "Kızım, mesele böyle böyle." "Baba, bunda merak edecek birşey yok," demiş küçük kız. "Sen yarın akşam gene git kahveye. Eğer o adam gene sana: "Merhaba, altı kancık babası!" derse, sen de ona: "Merhaba, altı köpek babası!" diye karşılık ver." Meğer o adamın da altı tane oğlu varmış.

Altı kız babası ertesi akşam kahveye gitmiş. Öbür adam gelip: "Merhaba, altı kancık babası!" deyince bu da: "Merhaba, altı köpek babası!" demiş. Bu sefer o adam: "Benimkiler köpek ama Beyoğlu'nun cebinden altın elmayı alırlar," demiş. Adam bu söze bir cevap verememiş. Düşüne düşüne eve gelmiş. Küçük kız: "Ne oldu, baba?" diyince o da: "Kızım, o bana "Merhaba, altı kancık babası!" dedi. Ben de ona, "Merhaba, altı köpek babası!" dedim. Bu sefer o: "Benim köpeklerim Beyoğlu'nun cebinden altın elmayı alırlar. Senin kancıklar da alabilirler mi?" dedi. "Adama bir karşılık veremedim," demiş.

"Baba," demiş kız, "Hiç merak etme. Elbette aşırırım. Sen yarın akşam gene kahveye git. Eğer o adam gene böyle söylerse: "Benimki de aşırır" de. Büyük bir paraya bahis tutuş.

BEST COPY AVAILABLE

On the sixth day it happened in the same fashion (at the coffeehouse), and the man returned home in deep, deep thought. This time the [Dk: youngest; -Tk: smallest [ss in context. The deviation is followed throughout]] girl said: "What are you brooding over, father?"

"My girl, the matter is so and so/such and such is the case."

"That is not something to worry about, father," said the [Dk: youngest; -Tk: small] girl. You go to the coffee-house again tomorrow evening. If [Dk:the; -Tk: that] man [Tk:again] says: 'How do you do, father of six bitches!' to you, you answer him back with 'How do you do, father of six curs!'" The fact was that [Dk: the other; -Tk: that] man had six sons.

The next evening the father of the six girls went to the coffee-house. When the other man came and said: "Hello/Hi father of six bitches!" he answered: "Hello/Hi, father of six curs!" This time the man [Dk: then]said:"[Dk: True] Mine are curs, but they can pick the gold apple out of Beyoglu's [NOTE: orig. the bey's son, implying wealth etc. These connotations seem to be lost with Turkish urbanites, and the name is, accordingly retained in both Dk + Tk] pocket." The man could [Dk: not answer anything to this; -Tk: not give an answer to these words [ss]]. He came home in deep, deep thought. [Dk: And] when the [Dk: youngest; -Tk: small] girl said: "What happened, father?" he [Dk: answered;-Tk:said in return]:["My girl, he said: 'Hello/Hi, father of six bitches!', and I said: 'Hello/Hi, father of six curs!' to him. But [Dk: then;-Tk: this time [ss]] he said: 'My curs can pick the gold apple from Beyoglu's pocket. Can your bitches also do that?' I could not answer [Dk: him; -Tk: the man] back [Dk: on that [idiom][ss]]."

"Don't worry about that at all, father," said the girl. "Of course I can pick [Dk: it].You go to the coffee-house again tomorrow evening. If [Dk: he; -Tk: that man] says so/it again to you, you say: 'Mine can, too.' Wager a lot of money with him. [Dk stock phrase: God willing; -Tk:stock

Den sjette dag gik det på samme måde, og manden vendte hjem i dybe, dybe tanker. Denne gang sagde den yngste pige: "Hvad går du og grubler over, far?"

Guldæblet
s. 2

"Det forholder sig sådan og sådan, min pige."

"Det er ikke noget at bekymre sig over, far," sagde den yngste pige. "Gå du på kaffehuset igen i morgen aften. Hvis den mand siger: 'Goddag, du far til seks tæver!' til dig, skal du svare ham igen med: 'Goddag, du far til seks køtere!" Det forholdt sig nemlig sådan, at den anden mand havde seks sønner.

Den næste aften gik faderen til de seks piger hen på kaffehuset. Da den anden mand kom og sagde: "Goddag, du far til seks tæver!", svarede han: "Goddag, du far til seks køtere!" Denne gang sagde manden så: "Nok er mine køtere, men de kan hugge guldæblet op af Beyoglus lomme." Det kunne manden ikke svare noget på. Han kom hjem i dybe, dybe tanker. Og da den yngste pige spurgte: "Hvad skete der, far?" sagde han:

"Min pige, han sagde:'Goddag, du far til seks tæver!' Så sagde jeg: 'Goddag, du far til seks køtere!' til ham. Men så sagde han: 'Mine køtere kan hugge guldæblet op af Beyoglus lomme. Kan dine tæver også gøre det?' Den kunne jeg ikke give ham igen på."

"Det skal du slet ikke tænke på, far", sagde pigen. Selvfølgelig kan jeg hugge det. Gå du igen på kaffehuset i morgen aften. Hvis han siger det igen, skal du sige: 'Det kan min også.' Væd en masse penge med ham. Om Gud vil,

Allahın izniyle seni mahcup etmem.»

Adam ertesi akşam kahveye gidiyor. Gene işte böyle söyleşirken işi büyütüyorlar. 'Seninki alır, benimki alır' derken bir kavgaya tutuşuyorlar. Bütün ahali bunların başına toplanıyor. Derken oradan devriyeler geçiyormuş. İkisini yakaladıkları gibi hapishaneye sokuyorlar. Bunlar orada gene 'seninki alır, benimki alır' diye çekişirlerken, «Haydi, hükûmete gidelim.» diyorlar. Orada, kadıların önünde kavil karar ediyorlar: birisi oğlunu, birisi kızını beraberce altın elmayı almaya gönderecekler...

Gitmeden önce kıza da oğlan elbisesi giydiriyorlar, adını da Ali koyuyorlar, öbür adamın oğluna da tenbih ediyorlar: «Eğer bu

adamın kızına bir zarar edersen seni şöyle ederiz, böyle ederiz...» diyorlar.

Bunları atlara bindirip yola çıkarıyorlar. Artık oğlan kıza: 'Ali Sağdıç, Ali Sağdıç' dermiş. Bunlar lâle sünbül biçerek, kahve tütün içerek epiyce gittikten sonra bir ırmak köprüsüne rasgeliyorlar. Bunların atları ürkmüş, bu köprüden bir türlü geçmezmiş. Ne kadar uğraştılarsa,

BEST COPY AVAILABLE

Allahın izniyle seni mahcup etmem."

3

Adam ertesi akşam kahveye gidiyor. Gene işte böyle münakaşa ederlerken işi büyütüyorlar. "Yok seninki alır, yok benimki alır" derken bir kavgaya tutuşuyorlar. Bütün ahali bunların başına toplanıyor. Derken oradan devriyeler geçiyormuş. İkisini de yakaladıkları gibi hapishaneye sokuyorlar. Bunlar orada gene "Yok seninki alır, yok benimki alır" diye çekişirlerken nihayet, "haydi hükümete gidelim" diyorlar. Orada kadıların önünde kavil karar veriyorlar: birisi en küçük oğlunu, diğeri en küçük kızını beraberce altın elmayı almaya gönderecekler. -

Gitmeden önce kıza oğlan elbisesi giydiriyorlar, adını Ali koyuyorlar, ve öbür adamın oğluna tenbih ediyorlar: "Eğer bu adamın kızına bir zarar edersen seni şöyle ederiz, böyle ederiz,-" diyorlar.

Bunlar atlara binip yola çıkıyorlar. Artık oğlan kıza: "Ali Sağdıç, Ali Sağdıç" dermiş. Bunlar epeyce gittikten sonra bir ırmak köprüsüne rastgeliyorlar. Bunların atları ürkmüş, bu köprüden bir türlü geçmezmiş. Ne kadar uğraştılarsa,

BEST COPY AVAILABLE

phrase: with Allah's leave/permission/help] , I shall not put you to shame."

The next evening the man goes to the coffeehouse. As they argue in this fashion [Dk phrase meaning the argument gets heated :one word takes the other,; -Tk: they make a big event of it.[ss in context]] Saying: [Dk: "No, it is mine who can." "No, it is mine who can."; -Tk: "No, mine can pick. Yours can pick" [idiom, albeit illogical, phrasing [ss in context]]. They get into a fight. [Dk: And all (people) = everybody;-Tk: The whole population] crowd in around them. Meanwhile/In the midst of it, the watch/watchmen were passing by. They arrest the two of them and put [Tk: colloquial expr.] them straight [Dk coll.] in prison. [Dk: And] there they again quarrel [Tk:,saying] "No, it is mine who can." "No it is mine who can [see above for deviation][Dk:"They; -Tk:,"they] finally say: "Let us go to the authorities." There, in the judges' presence, they enter an agreement that the one [Dk: of them] sends his youngest son and the other one his youngest daughter off/away together to fetch the gold apple.

Before they leave, [Dk: the girl is given boy's clothes to wear and the name Ali, and the boy is warned [noun: get a warning [weak]]] ; -Tk: they make the girl wear boy's clothes, give her the name (of) Ali, and they warn the other man's son saying [ss]:"If you harm [Note: both Tk and Dk versions with <u>slight</u> overtones of sexual abuse, but not enough to use "get into trouble"] [Dk: the girl; -Tk: this man's daughter], then we will punish you [Dk: coll. expr.: direct tr. "then you can wait"; -Tk: idiom: then we will do so and so to you].

They mount their horses and take off. From then on, the boy said [Dk: "Ali Sagdik"; -Tk: "Ali Sağdıç, Ali Sağdıç"] to the girl. After having travelled long, they come upon a bridge across a river. Their horses got frightened/shy and would on no account (a)cross the bridge [Dk: construction without vb. of movement]. No matter how hard they tried,

skal jeg ikke gøre dig til skamme."

Den næste aften går manden på kaffehuset. Da de så skændes sådan, tager det ene ord det andet. Og som de siger: "Nej, det er min, der kan." "Nej, det er min, der

Guldæblet
s. 3

kan", kommer de i klammeri. Og alle stimler sammen om dem. Midt under det hele passerede vagten forbi. De arresterer dem begge og sætter dem lukt i fængslet. Og dér skændes de pånyt: "Nej, det er min, der kan." "Nej, det er min, der kan." Til slut siger de: "Kom, lad os gå til øvrigheden." Dér indgår de en aftale overfor dommerne om, at den ene af dem sender sin yngste søn og den anden sin yngste datter af sted sammen for at hente guldæblet.

Inden de tager af sted, får pigen drengetøj på og navnet Ali, og drengen får et pålæg: "Hvis du gør pigen fortræd, så kan du vente dig."

De stiger til hest og drager af sted. Fra da af sagde drengen "Ali Sagdik" til pigen. Efter at de er rejst langt, støder de på en bro over en flod. Deres heste blev sky og ville slet ikke over broen. Ligegyldigt hvor meget de anstrengte sig,

bir türlü köprüden karşı yakaya geçememişler. Artık geri dönmeye karar vermişler. O zaman kız oğlana demiş ki:

«Sen gide dur, ben bir abdestimi yapayım, sana yetişirim.»

Oğlan bir sigara yakmış, geri dönmüş, başlamış gitmeğe. Kız abdestini yaparken kendi kendine demiş ki: «Bu beygire her hâlde köprüde bir şey görünüyor ki, ürküyor. Bunun gözlerini bağlasam köprüden geçer.»

Hemen kalkıyor, hayvanın gözlerini bağlıyor. Tam köprüye varınca hayvana bir kırbaç vuruyor, at da dörtnala köprüyü geçiyor.

Ötede oğlan bir ara arkasına dönüp bakıyor ki, kız köprüyü geçmiş gider. Kıza sesleniyor. Kız da eliyle 'gel' diye işaret ediyor. Oğlan geri dönüyor. Köprüye varınca atını gene ne kadar zorladıysa bir türlü yürütemiyor. Kırbaçlıya kırbaçlıya hayvanı orada öldürüyor. Gidecekleri yer uzak olduğundan yaya gitmeyi göze alamıyor, çaresiz geri dönmeğe karar veriyor. Beygirin eğerini sırtına alıyor, memleketine dönüyor...

BEST COPY AVAILABLE

bir türlü köprüden karşı yakaya geçememişler. Artık geri dönmeye karar vermişler. O zaman kız oğlana demiş ki: "Sen gide dur, ben bir abdestimi yapayım, sana yetişirim."

Oğlan geri dönmüş, başlamış gitmeye. Kız abdestini yaparken kendi kendine demiş ki: "Bu ata herhalde köprüde birşey görünüyor ki, ürküyor. Bunun gözlerini bağlasam köp-

rüden geçer." Hemen kalkıyor, atın gözlerini bağlıyor. Tam köprüye varınca hayvana bir kırbaç vuruyor, at da dört nala köprüyü geçiyor.

Ötede oğlan bir ara arkasına dönüp bakıyor ki, kız köprüyü geçmiş gider. Kıza sesleniyor. Kız da eliyle "gel" diye işaret ediyor. Oğlan geri dönüyor. Fakat köprüye varınca atını gene ne kadar zorladıysa bir türlü yürütemiyor. Kırbaçlaya kırbaçlaya hayvanı orada öldürüyor. Gidecekleri yer uzak olduğundan yaya gitmeyi göze alamıyor, çaresiz geri dönmeye karar veriyor. Atın eyerini sırtına alıyor, memleketine dönüyor.

BEST COPY AVAILABLE

they could not get across the bridge to the other bank/side. Then they decided to turn back. [Dk: Now; -Tk: At that time [ss]] the girl said to the boy: "You ride on ahead, I must relieve myself [Dk expression: go away [a euphemism]; -Tk expression: have a crap; make ablutions]],[Dk: and; -Tk: I [ss]] shall catch up with you."

The boy turned round [Dk: and] started off. While [Dk: she; -Tk: the girl] relieved herself [see lines above] she said to/by herself: "There is probably something on the bridge which [Tk: appears to] the horse [Dk: can see [ss]], since it is frightened/gets shy. If I blindfold [Dk: -ed] it's eyes it would [Dk: 'nok' = weak 'probably']] go over the bridge."

She gets up at once [Dk: and; -Tk:,] blindfolds the horse [Dk: 's eyes]. Just as she reaches the bridge, she whacks [Dk: it; -Tk: the animal] with the whip, and the horse crosses the bridge galloping [stock phrase in both Dk and Tk].

[Dk: Back on the other side; -Tk: Over there [ss]], the boy turns round for a moment and sees that the girl has passed the bridge [Dk: and rides on; -Tk: is riding on [ss]]. He calls out to [Dk: her; -Tk: the girl [ss]]. And [Dk: the girl beckons him to come; -Tk: the girl makes a sign meaning 'come' [ss]] with her hand. The boy turns back. But when he reaches the bridge, [Dk: he is once more unable to make the horse go forth, no matter how hard he (tries); -Tk: again, no matter how hard he forces the horse, he can in no way make it go forth [ss]].[Dk: He whips the animal recklessly, and kills it;-Tk: By whipping and whipping, he kills the animal right there [ss]]. [Dk: And] since the place they were bound for [Dk: one word 'destination' [ss]] is far away, he cannot conceive of going on foot and accordingly he must turn back [different expressions with ss in context: Dk: he has no choice but to turn back (home); -Tk: out of necessity/destitute, he decides to turn back]. He puts the horse's saddle on his back [Dk: and; -Tk:,] returns to the home district.

kunne de ikke komme over broen til den anden side. Så besluttede de at vende om. Nu sagde pigen til drengen: "Rid i forvejen, jeg skal lige afsides, og skal nok indhente dig."

Drengen vendte om og begav sig af sted. Mens hun gik afsides, sagde hun ved sig selv: "Der er nok noget på broen, som hesten kan se, siden den bliver sky. Hvis jeg bandt den for øjnene, ville den nok gå over broen."

Hun rejser sig straks og binder hesten for øjnene. Lige da hun når broen, giver hun den et slag med pisken, og hesten løber over broen i fuldt firspring.

Guldæblet
s. 4

Tilbage på den anden side vender drengen sig et øjeblik om og ser, at pigen er kommet over broen og rider videre. Han råber ad hende. Og pigen vinker med hånden at han skal komme. Drengen vender tilbage. Men da han når hen til broen, kan han igen ikke få hesten til at gå frem, ligemeget hvor megen umage han end gør sig. Han pisker løs på dyret, så det bliver slået ihjel.
Og da deres bestemmelsessted ligger langt borte, kan han ikke forestille sig at gå til fods, og har ikke andet valg end at vende om. Han tager hestens sadel på ryggen og drager tilbage til hjemegnen.

Kız gide gide akşamı ediyor. Geç vakıt

197

karşıdan birkaç evlik bir köy görmüş. «Bari şuraya gideyim de akşamı orada geçireyim.» demiş. Oraya varınca bakmış bir evin önünde bir ihtiyar kadın.

«Nine, demiş kız, ben Tanrı misafiriyim. Beni bu gececik evinde misafir eder misin?» Ninenin de kimsesi yokmuş.

«A kızım, gel.» demiş. Kız o gece başından geçenleri nineye anlatmış. Beyoğlu'nun cebinden altın elmayı almağa gittiğini söylemiş. Ertesi gün Nine de ona bir parça maya vermiş, yanına da bir fino köpeği katmış. Demiş ki:

«Bu fino köpeğini yanından hiç ayırma. Şimdi sen, epiyce bir gittikten sonra karşına bir derya çıkacak. Bu mayanın yarısını suya atarsın, derya ikiye ayrılır. Oradan geçer, Beyoğlu'nun memleketine varırsın. Sakın mayanın kalan yarısını kaybetme.» Kız:

«Peki, nine.» demiş, yola çıkmış. Gide gide bir deryaya rasgelmiş. Hemen mayanın yarısını deryaya atıvermiş. Derya ikiye ayrılmış. Kız tıngır mıngır oradan geçmiş. Derya gene kapanmış. Bir de bakmış ki, karşıda büyük bir

BEST COPY AVAILABLE

Kız gide gide akşamı ediyor. Geç vakit karşıdan birkaç evlik bir köy görüyor. "Bari şuraya gideyim de geceyi orada geçireyim," diyor. Oraya varınca bakıyor, bir evin önünde, bir ihtiyar kadın. "Nine," diyor kız. "Beni bu gecelik evinde misafir eder misin?" Ninenin de kimsesi yokmuş. "A tabi kızım, gel," demiş. Kız o gece başından geçenleri nineye anlatmış. Beyoğlu'nun cebinden altın elmayı almaya gittiğini söylemiş. Ertesi gün nine de ona bir parça maya vermiş, yanına bir fino köpeği katmış, demiş ki: "Bu fino köpeğini yanından hiç ayırma. Şimdi sen, epeyce bir gittikten sonra karşına bir derya çıkacak. Bu mayanın yarısını suya atarsın, derya ikiye ayrılır. Oradan geçer, Beyoğlu'nun memleketine varırsın. Sakın mayanın kalan yarısını kaybetme!"

5

Kız: "Peki, nine," demiş, yola çıkmış. Gide gide bir deryaya rastgelmiş. Hemen mayanın yarısını deryaya atıvermiş. Derya ikiye ayrılmış. Kız tıngır mıngır oradan geçmiş, derya yine kapanmış. Bir de bakmış ki, karşıda büyük bir

BEST COPY AVAILABLE

The girl rides and rides until it becomes evening. Late in the evening she sees a village of a couple of houses from a distance. "Well, let me go and spend the night there," she says. When she arrives, she sees an old woman in front of a house.

"Grandma" [Dk: 'Morlil', term implying old woman and a certain protectiveness; -Tk: 'Nine', implying old age, protectiveness, and respect] the girl said, "[Dk: 'May I be a guest at; -Tk: Will you let me be a guest [ss]] your house for tonight [Tk: only; -Dk: implied] ?" The old woman had [Dk: no family - implying loneliness; -Tk: no close relatives [dev.] - implying loneliness] : "Oh surely, come on in, my girl," she said. That night the girl told the old [Tk: 'woman'] what had happened to her. She told that she was going to fetch the gold apple out of/from Beyoglu's pocket. And the next day the [Dk: morlillen; -Tk: nine] gave her a lump of yeast, and a lapdog [Dk: for a follower/attendant; -Tk: (to go) by her side [ss]] [Dk:.She; -Tk:,she] said: "You must in no way let the dog budge from your side. Now, after you have been going for a certain length of time, a large sea will appear/ come up in front of you. You throw half of [Dk: the; -Tk: this] yeast into the water" [Dk:, and] the waters/the large sea will divide in two. You pass through it [Dk: and then] arrive in Beyoglu's country. [Dk: Take care that you do not; -Tk: Don't you [ss]] lose the other half of the yeast!"

The girl said: Allright, grandma," and took to the road/went off. [Dk: And as she then went; -Tk: And going and going [ss]] she came to a large water/sea. At once she threw the yeast into [Dk: it; -Tk: the waters]. The waters/ the large sea divided in two. [Dk stock phrase: Happy and glad, i.e. at ease; -Tk: an onomatepoetic word meaning 'Taking her time' [ss]] , she went/passed through [-Tk: there]. The large sea/the waters closed again [Dk:, and then, suddenly,; -Tk:, And ! [ss]] she saw a big [Dk: castle; -Tk:

Pigen rider og rider, lige til det bliver aften. Sent om aftenen ser hun i det fjerne en landsby på et par huse. "Nåh, lad mig tage hen og tilbringe natten der," siger hun. Da hun når frem, ser hun en gammel kone foran et hus.

"Morlil," sagde pigen. "Må jeg være gæst i dit hus i nat?" Den gamle kone havde ingen familie. "Jo, gerne, kom bare ind, min pige," sagde hun. Den nat fortalte pigen den gamle, hvad der var sket hende. Hun fortalte, at hun var på vej hen for at hente guldæblet op af Beyoglus lomme. Og den næste dag gav morlillen hende en klump gær samt en skødehund til følgesvend. Hun sagde: "Du må overhovedet ikke lade hunden vige fra din side. Når du så er rejst ret længe, dukker der et stort vand op foran dig. Halvdelen af gæren smider du i vandet. Og vandene vil dele sig i to. Du går gennem det, og når så frem til Beyoglus land. Pas på, at du ikke mister den anden halvdel af gæren!"

Guldæblet
s. 5

Pigen sagde "Javel, morlil," og begav sig af sted. Og som hun nu gik, kom hun til et vand. Straks smed hun halvdelen af gæren i. Vandene delte sig i to. Glad og fro kom hun igennem. Vandene lukkede sig igen, og så så hun med ét et stort slot

saray. Beyin oğlu da orada, kapının önünde geziniyormuş. Beyoğlu başını kaldırmış, bakmış ki, karşıdan, atın üstünde bir yiğit geliyor, ama çok güzel bir delikanlı. Yanında da bir fino köpeği var... Hemen bunu karşılamış Beyoğlu. 'Hoş geldin, beş gittin...' diye hâl hatır sorduktan sonra: «Adın ne?» diye sormuş. Kız da:

«Ali Sağdıç.» demiş. Beyoğlu az sonra anasına gitmiş:

«Ana, demiş, bize bir Ali Sağdıç adlı, kız bakışlı misafir geldi. Kıza çok benziyor. Ben ona âşık oldum. Ne yapalım? Kız mıdır, değil midir nasıl anlıyalım?»

«Oğlum, onun kolayı var. Akşam yatarken onun yatak çarşafı altına biraz gül yaprağı koyarız. Kız kısmı fazla ateşli olur. Eğer kızsa yaprakları sabaha kadar kurutur. O zaman anlarız.»

Köpek meğer lâftan anlarmış. Hemen gelmiş, kıza bunu söylemiş.

Akşam olmuş. Beyoğlu hep kendi hizmet edermiş, hizmetçilere falan iş bırakmazmış.

BEST COPY AVAILABLE

saray! Beyoğlu da orada, kapının önünde geziniyormuş. Beyoğlu başını kaldırmış, bakmış ki, karşıdan, atın üstünde bir yiğit geliyor, ama çok güzel bir delikanlı. Yanında da bir fino köpeği var.

Hemen onu karşılamış Beyoğlu. "Hoşgeldin, beşgittin!" diye hâl hatır sorduktan sonra: "Adın ne?" diye sormuş. Kız da: "Ali Sağdıç." demiş. Beyoğlu az sonra anasına gitmiş: "Ana," demiş, bize bir Ali Sağdıç adlı, kız bakışlı misafir geldi. Kıza çok benziyor. Ben ona âşık oldum. Ne yapalım? Kız mıdır, değil midir nasıl anlayalım?"

"Oğlum, onun kolayı var," demiş anası. "Akşam yatmadan önce onun yatak çarşafı altına biraz gül yaprağı koyarız. Kız kısmı fazla ateşli olur. Eğer kızsa yaprakları sabaha kadar kurutur. O zaman anlarız."

Köpek meğer laftan anlarmış. Hemen gelmiş, kıza bunu söylemiş.

Akşam olmuş. Beyoğlu hep kendi hizmet edermiş, hizmetçilere falan iş bırakmazmış.

BEST COPY AVAILABLE

palace] in front of her! And Beyoglu was there, strolling/walking around in front of the gate. Beyoglu [Dk: looked up; -Tk: raised his head [ss]] and saw that [Dk: over there came a brave/spirited young man on horseback, and that (he was) a very beautiful youth with a lapdog at his side; -Tk: from in front, on a horse, a hearty, courageous, honest person was coming, but [ss as 'and'] that a very beautiful young man. There was also a lapdog by his side [in the context the overall sense and the elements are the same [ss]].

Immediately Beyoglu went to meet him. [Dk, indirect speech: He wished him welcome, asked about his wellbeing, and then asked; -Tk: After saying "Welcome" and inquiring about his wellbeing [stock expression] , he asked [ss]]: "What is your name?" [Tk: And the girl said:]

"Ali Sagdik," [Dk: said the girl [ss]].

A little later Beyoglu went to his mother: Mom/Mother,[Dk: we have got a guest called A.S. who has a girl's soft look (in the eyes); -Tk: a guest named A.S. with the looks of a girl [implied: in the eyes] has come to us [ss]]. He resembles a girl very much. I have fallen in love with him. What can we do? How do we find out if it is a girl or not?"

"My son, there is (an) easy (way) to do that," said his mother. Before [Dk: he; -Tk: can preserve a neuter for the pronoun through this discourse between mother and son. Calques of the Dk pronouns used [he, she,it] are given in the following] goes to bed, we put some rose leaves under his bed sheet. [Dk: Young girls are very hot/warm-blooded; -Tk: The young female sex is very feverish/hot(-blooded)/fiery [ss in context]]. If it is a girl, the leaves will dry (up) [Dk: before; -Tk: by [ss]] morning. Then we shall know [Dk idiom]."

NOTE

It so happened that the lapdog could [Dk: talk [the implication is that it understands human speech];-Tk: understand (human) speech [ss]]. It immediately went to the girl and told her this.

It became evening. Beyoglu himself waited (on her/at the table) all the time and left no work to the maids and others.

64

(Danish p. 5 ctd)
foran sig! Og der gik Beyoglu rundt foran porten. Beyoglu så op og så, at der derovre kom en kæk ungersvend til hest, og det en meget smuk yngling med en skødehund ved sin side. Beyoglu gik ham straks i møde. Han bød ham velkommen, spurgte til hans velbefindende, og spurgte så: "Hvad er dit navn?"

"Ali Sagdik," sagde pigen.

Lidt senere gik Beyoglu hen til sin mor: "Mor," sagde han: "Vi har fået en gæst, som har et blidt pigeblik, ved navn Ali Sagdik. Han ligner en pige meget. Jeg har forelsket mig i ham. Hvad skal vi gøre? Hvordan skal vi finde ud af, om det er en pige eller ej?"

"Min søn, det kan vi let gøre," sagde hans mor. "Inden vi går i seng, lægger vi nogle rosenblade under hans lagen. Unge piger er særdeles varme. Hvis det er en pige, tørrer bladene inden morgen. Så er vi på det rene med det."

Nu var det sådan, at hunden kunne tale. Den kom straks og fortalte det til pigen.

Det blev aften. Beyoglu selv vartede op hele tiden og overlod ikke noget arbejde til tjenestepigerne og de andre.

Vakıt geçip yatma zamanı gelince:

«Haydi Ali-Sağdıç, demiş, helâya git de yat artık.»

Kız helâya gidince Beyoğlu hemen yatağın altına gül yapraklarını sermiş, bırakmış gitmiş. Kız işini bitirip gelmiş. Yatağı şöyle biraz bozmuş, hiç yatmamış. Sabaha kadar sigara içmekle vakıt geçirmiş.

Sabah olunca Beyoğlu aksıra tıksıra gelmiş. «Acaba uyandı mı?» diye kızın yanına girmiş. Hizmetçiler gelmiş, kızın yatağını kaldırmışlar. Beyoğlu bakmış ki, gül yaprakları olduğu gibi, tap taze duruyor.

Beyoğlu gene annesine gitmiş: «Anne ne yapalım, ne yapalım da bu kız mıdır, değil midir anlıyalım?» derken anası:

«Sen onu al, çarşıya götür. Elmasçıların

kuyumcuların çarşısına sok. Eğer kızsa, süsü sever, cıncık boncuk almak ister. Bir de yolda giderken dirseğinle sertçe vuruver. Eğer kızsa gözleri yaşarır.» diye akıl vermiş. Beyin oğlu da, anasının dediği gibi, Ali Sağdıç'ı, almış çarşıya giderlerken, yolda şakaya getirerek çenesine vurmuş. Ali Sağdıç'ın önden bir dişi kırılmış düşmüş. Hemen Ali Sağdıç cebinden bir inci çıkarmış, 'Zararı yok' diye düşen dişin yerine takmış. Kuyumcular çarşısına gelmişler. Ali Sağdıç pek aldırış etmezmiş, incilere,

BEST COPY AVAILABLE

Yatma zamanı gelmiş. Kız helâya gider gitmez Beyoğlu hemen yatak çarşafının altına gül yapraklarını sermiş ve gitmiş. Kız işini bitirip gelmiş. Yatağı şöyle biraz bozmuş ama hiç yatmamış. Sabaha kadar tütün içmekle vakit geçirmiş.

Sabah olunca Beyoğlu kızı uyandırmak için aksıra tıksıra gelmiş. "Acaba uyandı mı?" diye kızın yanına girmiş. Hizmetçiler gelmiş, kızın yatağını kaldırmışlar. Beyoğlu bakmış ki, gül yaprakları olduğu gibi tap taze duruyor.

Gene annesine gitmiş: "Anne ne yapalım, ne yapalım da bu kız mıdır, değil midir anlayalım?" demiş.

Anası: "Sen onu al, çarşıya götür. Elmasçıların, kuyumcuların çarşısına sok. Eğer kızsa süsü sever, cıncık boncuk almak ister. Bir de yolda giderken dirseğinle sertçe vuruver. Eğer kızsa gözleri yaşarır," diye akıl vermiş.

Beyoğlu da, anasının dediği gibi, Ali Sağdıç'ı almış çarşıya götürmüş. Yolda giderlerken şakaya getirerek çenesine vurmuş. Ali Sağdıç'ın önden bir dişi kırılmış düşmüş. Hemen Ali Sağdıç cebinden bir inci çıkarmış, "zararı yok" diye düşen dişin yerine takmış. Kuyumcular çarşısına gelmişler. Ali Sağdıç pek aldırış etmez-

BEST COPY AVAILABLE

miş, incilere,

It became time to go to bed. As soon as the girl went to the bathroom, Beyoglu spread out the rose leaves under the bed sheet and left. [Dk: When the girl was finished, she; -Tk: Upon having finished, the girl] returned. She messed up the bed a little, but did not lie down in it at all. [Dk: And] until morning [Dk idiom] she passed away the time smoking [Tk: tobacco [ss]].

[Dk: In the morning; -Tk: When it became morning [ss]] in order to wake [Dk: her; -Tk: the girl] up, Beyoglu came, clearing his throat noisily. [Dk: Thinking: "I wonder if he has [ss] ;-Tk: Wondering: "Has he] woken up ?" he entered the girl's (room). The maids came and [Dk: fixed/ tidied up [vague] ; -Tk: put away][Dk: her; -Tk: the girl's] bed. [Dk: Then] Beyoglu saw that the rose leaves were (just) as fresh as [Dk: before; -Tk: ever [idiom]].

[Dk: Then] Beyoglu went to his mother again: "Mother, what shall we do [Dk: emphatic: 'dog'; -Tk: what do we do, what shall we do [ss]] to find out whether it is a girl or not?"

His mother advised him: "Take her along to [Dk: the city, implying that you go and buy something; -Tk: bazaar]. Get her to the [Dk: street; -Tk: section]of diamond dealers and jewellers/goldsmiths. If it is a girl, she likes finery and will want to buy pearls and jewelry [Tk: stock expression]. And on the way you just hit her a little hard with your elbow. If it is a girl, her eyes will fill with tears."

And Beyoglu took Ali S. to [Dk: the city; -Tk: the bazaar] as his mother [Dk: had] said [Dk:; -Tk:.] On the way, he hit her on the chin as if in jest. One of Ali S's front teeth was broken and fell out. Ali S. at once took out/produced a pearl from (his) pocket, and [Dk: with the words; -Tk: saying [ss]]:"Never mind [Dk + Tk stock expressions [ss]]", he inserted it instead of the lost tooth. [Dk: Then] they came to the jewellers' goldsmiths' [Dk: street; -Tk: section]. Ali S. paid no special attention to the pearls [Dk: and;

Det blev sengetid. Så snart pigen gik ud på badeværelset, strøede Beyoglu rosenbladene under lagnet og gik. Da pigen var færdig, kom hun tilbage. Hun rodede lidt op i sengen, men lagde sig slet ikke i den. Og ind-

til morgenen forslog hun tiden med at ryge.

Om morgenen kom Beyoglu op, mens han rømmede sig kraftigt for at vække hende. Mens han tænkte: "Gad vidst om han er vågnet?", gik han ind til pigen. Tjeneste-pigerne kom og ordnede hendes seng. Så så Beyoglu, at rosenbladene var lige så friske som før.

Så gik Beyoglu igen til sin mor: "Mor, hvad skal vi dog gøre for at finde ud af, om det er en pige eller ej?"

Det gav hans mor ham følgende råd for: "Tag hende med i byen. Få hende ind i diamant- og guldsmedegaden. Hvis det er en pige, holder hun af pynt og vil gerne købe perler og stads. Og undervejs skal du komme til at slå hende ret hårdt med albuen. Hvis det er en pige, får hun tårer i øjnene."

Beyoglu tog Ali Sagdik med i byen, som moderen havde sagt, og på vejen slog han hende på hagen som i spøg. En af Ali Sagdiks fortænder brækkede og faldt ud. Ali Sagdik tog straks en perle op af lommen, og med ordene: "Pyt med det", satte han den ind i stedet for den tabte tand. Så kom de til guldsmedegaden. Ali Sagdik viste ikke synderlig interesse for perlerne

69

elmaslara. Biraz sonra canı sıkılmış gibi demiş ki:

«Aman, burada bizim ne işimiz var? Ben yolda gelirken bıçağımı düşürdüm. Beni bıçakçılara götür de ordan bir bıçak alayım.»

Gitmişler bıçakçılar çarşısına. Kız orda bir bıçak almış, beline sokmuş.

Saraya dönmüşler. Oğlan anasının yanına varmış, olanları bitenleri anlatmış. «Aman ana, bu kimdir? Kız mıdır, oğlan mıdır? Bunu anlamanın çaresi?» diye yalvarmaya başlamış. Anası:

«Oğlum, demiş, sen onu al, bir hamama götür. O zaman her şey meydana çıkar.»

Beyoğlu gelmiş kızın yanına:

«Ali Sağdıç, demiş, hamama gitmek ister misin?»

«İsterim. Zaten yollarda gelirken toz toprak içinde kaldım.»

Birlikte hamama gitmişler. Beyin oğlu hemen çabucak soyunmuş. Kız gayet yavaş so-

yunurmuş. Beyin oğlu: «Haydi, biraz çabuk olsana!» dedikçe, kız:

«Allah belâsını versin bu terzinin. Benim ilikleri çok sıkı yapmış, bir türlü çözülmüyor...» dermiş kız. Biraz Beyoğlu'nu oyaladıktan sonra da: «Haydi sen gir de ben arkadan gelirim.» demiş.

Beyin oğlu hamama girince kız hemen onun cebindeki altın elmayı almış.

BEST COPY AVAILABLE

elmaslara. Biraz sonra canı sıkılmış gibi demiş ki: "Aman burada bizim ne işimiz var? Ben yolda gelirken bıçağımı kaybettim. Beni bıçakçılara götür de ordan bir bıçak alayım." Gitmişler, bıçakçılar çarşısına. Kız orda bir bıçak almış, beline sokmuş.

Saraya dönmüşler. Oğlan anasının yanına varmış, olanları bitenleri anlatmış. "Aman ana, bu kimdir? Kız mıdır, oğlan mıdır? Bunu nasıl anlarız?" diye yalvarmaya başlamış. Anası: "Oğlum," demiş,"sen onu al, bir hamama götür. O zaman herşey meydana çıkar."

Beyoğlu kızın yanına gitmiş: "Ali Sağdıç," demiş, "hamama gitmek ister misin?" "İsterim. Zaten yollarda gelirken toz toprak içinde kaldım."

Birlikte hamama gitmişler. Beyoğlu hemen çabucak soyunmuş. Kız gayet yavaş soyunuyormuş. Beyoğlu: "Haydi, biraz çabuk olsana!" dedikçe, kız: "Allah belasını versin bu terzinin. Benim ilikleri çok sıkı yapmış, bir türlü açılmıyor," dermiş. Biraz Beyoğlu'nu oyaladıktan sonra da: "Haydi sen gir de ben arkadan gelirim," demiş.

Beyoğlu hamama girince kız hemen onun cebindeki altın elmayı almış.

BEST COPY AVAILABLE

-Tk:,] the diamonds. A little later, as if he was bored, he said: "Well, what are we here for [Dk + Tk expressions with this sense] I have lost my knife on the way. Take me me to the cutlers' [Dk: dealers in knives; -Tk: smiths], so (that)] I will/can get a knife there."

They went to the cutlers' [Dk: street; -Tk:section]. [Dk: And] the girl [Dk: got; -Tk: bought] a knife and thrust/put it in her belt.

They returned to the palace [deviation noted] . The boy went up to his mother [Dk: and told; -Tk: narrated [ss]] all that had happened [Tk idiom]. "Dear mother," he implored her [Tk: stock expression], "who is [Dk: it really; -Tk: this [ss]]? Is it a girl [Dk: or; -Tk:,is it [ss]] a boy? How do we find [Dk: that; -Tk: this] out?"

"My son," she said. "You take him along to [Dk: the bath (house);-Tk: hamman]. Then everything will come into the open."

Beyoglu went up to the girl [Dk: and] said: "Ali S., do you want to go to the bath(house) [deviation noted above]?"

"With pleasure. [Dk: On my way; -Tk: coming [ss]] (here) I have actually got thoroughly dusted up [Tk: idiom] [Dk: dusty and dirty] [The same overall semantic content]."

Together they went to the bath(house). Beoglu[Tk:right away took off his clothes quickly. The girl undressed/was undressing very slowly. Whenever Beyoglu said "Oh come on [Dk + Tk: expression implying impatience] , hurry up a little!" the girl said: "[Dk: tr. close 'the devil take the tailor'; -Tk: 'Allah damn this tailor [oaths with same implications]]. He has made the buttonholes too [Dk: small; -Tk: tight [ss]]. [Dk: I can in no way unbutton them; -Tk: They can, in no way be unfastened [ss]]." After having held off [Dk: clause [ss]] Beyoglu a little while, she said: "You go in, [Dk: then; -Tk: and] I will come afterwards."

When Beyoglu [Dk: had gone; -Tk: went [ss]] into the bath the girl at once took the gold apple in his

72

og diamanterne. Lidt senere sagde han, som om han kedede sig: "Jamen, hvad skal vi dog her? Jeg har tabt min kniv på vejen. Tag mig hen til knivhandlerne, så jeg kan få en kniv der."

De gik hen til knivhandlergaden. Og pigen fik en kniv og satte den i bæltet.

Guldæblet
s. 7

De vendte tilbage til slottet. Drengen gik hen til sin mor og fortalte alt, hvad der var hændt. "Kære mor," plagede han, "hvem er det dog? Er det en pige eller en dreng? Hvordan finder vi ud af det?"

"Min søn," sagde hun. "Tag ham med i badet. Så vil alt blive klart."

Beyoglu gik hen til pigen og sagde: "Ali Sagdik, vil du med i badet?"

"Gerne. Jeg er faktisk blevet grundigt støvet og snavset undervejs."

De gik sammen hen i badet. Beyoglu tog tøjet af i en fart. Pigen klædte sig ganske langsomt af. Når Beyoglu så sagde: "Nåh, skynd dig så lidt!" sagde pigen: "Pokker tage den skrædder. Han har lavet knaphullerne alt for små. Jeg kan overhovedet ikke få knapperne op." Efter at hun havde holdt Beyoglu lidt hen, sagde hun så: "Gå du bare ind, så kommer jeg bagefter."

Da Beyoglu var gået ind i badet, tog pigen straks guldæblet i hans

Bir pusla yazmış da oğlanın cebine bırakmış. Atına bindiği gibi kaçmış gitmiş.

Gide gide gene o deryaya gelmiş. Cebindeki mayanın kalan yarısını atmış deryaya. Derya yarılmış, kız geçmiş. Nineye gelmiş. Ona finosunu bırakmış. Oradan 'Altın elmayı aldım geliyorum' diye memleketine bir telgraf çekmiş. Artık memleketinde çalgılar, çığırtılar, davullar dümbelekler bunu karşılamağa çıkmışlar. Kız tam karşılayıcılara yaklaşınca cebinden altın elmayı çıkarmış, şöyle gösterivermiş. Elma da ıldır ıldır yanarmış... Artık kızı alnışlar, Belediyenin önüne götürmüşler. Öbür adamın yüzüne tükürmüşler. Kıza da, babasına da maaşlar bağlanmış. Onlar da zengin olmuşlar, günlerini rahat içinde geçirmeğe başlamışlar...

Biz gelelim Beyoğlu'na: Oğlan hamamda beklemiş, beklemiş, ne gelen var ne giden... Çıkmış soyundukları odaya, bakmış ki, Ali Sağdıç yok. Öbür odaları aramış, yok, yok... «Eyvah, darılttık.» demiş, kendi kendine. Giyinmiş. Yüzünü silmek için cebinden mendilini

ararken eline bir pusula geçmiş.

Bir pusula yazmış da oğlanın cebine bırakmış. Atına bindiği gibi kaçmış gitmiş.

8

Gide gide gene o deryaya gelmiş. Cebindeki mayanın kalan yarısını atmış deryaya. Derya yarılmış ve kız geçmiş. Nineye gelmiş, ona finosunu bırakmış. Oradan "Altın elmayı aldım, geliyorum" diye memleketine haber yollamış. Artık memleketinde çalgılar, çığırtılar, davullar, dümbeleklerle kızı karşılamaya çıkmışlar. O da tam karşılayıcılara yaklaşınca cebinden altın elmayı çıkarmış, şöyle gösterivermiş. Elma da ıldır ıldır yanarmış.

Artık kızı almışlar, Belediye'nin önüne götürmüşler. Öbür adamın yüzüne tükürmüşler. Kızı da, babasını da ödüllendirmişler.

Biz gelelim Beyoğlu'na: Oğlan hamamda Ali Sağdıç'ı beklemiş, beklemiş, ne gelen var ne giden. Çıkmış soyundukları odaya, bakmış ki Ali Sağdıç yok. Öbür odaları aramış, yok, yok! "Eyvah, darılttık," demiş kendi kendine. Giyinmiş. Yüzünü silmek için cebinden mendilini ararken eline bir pusula geçmiş.

BEST COPY AVAILABLE

pocket. She wrote a message and left it in the boy's pocket. [Dk: And as soon as she was mounted, she fled away; -Tk: Mounting her horse, she fled, was gone [idiomatic] [ss in context]] .

She rode and rode, [Dk: again to the big water; -Tk: to that large sea again [ss]]. She threw the other half of the yeast she had in (her) pocket into the [Tk: large; Dk implied] sea. The waters/large sea divided in two and [Dk: she; -Tk: the girl] passed through. She came to grandma = old woman , [Dk: and] left/gave back the [Tk: lap- Dk: implied] dog to her. [Dk: And then] she sent a message from there to her home district [Tk: saying [ss]]: "I have taken the gold apple, [Dk: and] am on the way." Well/Then they went out to meet the girl with music and song [Dk: kettledrums; -Tk: Anatolian instruments] and drums. When she drew quite close to those who came to meet her, she produced/took out the gold apple from her pocket and showed it briefly [Tk: idiom [ss]]. And the apple glittered like fire [Tk: idiom [ss]].

Well/Then they took the girl [Dk: up in; -Tk: brought her to the [ss]] front of the [Dk: town hall; -Tk: Municipal Building][almost ss].[Dk: And] they spat at the other man's face. [Dk: Both the girl and her father got a reward; -Tk: They gave a reward to both the girl and her father [ss]].

[Dk: But: i.e. transition] let us return to Beyoglu: In the bath the boy waited and waited for Ali S., [Dk: but no Ali S. came along; -Tk: (but) neither anyone came nor anyone went [idiomatic expressions with ss in context]] . Then he went to the room where they had undressed, and saw that [Dk: Ali S. was not there; -Tk: there was no A.S. [ss]]. He searched the other rooms, but [Dk: nobody was there!;-Tk: there is none, there is none!]"Alas, we have offended him," he said to/by himself. [Dk: Then] he got dressed.[Dk: And] as he was searching (for) his handkerchief in his pocket to wipe his face, [Dk: he got a note in; -Tk: a note got into [ss]] his hand.

lomme. Hun skrev en besked og efterlod den i drengens lomme. Og så såre hun var til hest, flygtede hun sin vej.

Hun red og red igen til det store vand. Hun kastede den anden halvdel af gæren, hun havde i lommen, i havet. Vandene delte sig, og hun kom igennem. Hun kom til morlillen, og gav hende hunden tilbage. Og så sendte hun besked derfra til sin hjemstavn: "Jeg har taget guldæblet og er på vej." Så gik man pigen i møde med musik og sang,

Guldæblet
s. 8

pauker og trommer. Da hun kom ganske nær til dem, der drog hende imøde, tog hun guldæblet op af lommen og viste det kort. Og æblet strålede som ild.

Så tog de pigen og førte hende hen foran rådhuset. Og de spyttede den anden mand i ansigtet. Både pigen og hendes far fik en belønning.

Men lad os vende tilbage til Beyoglu: I badet ventede og ventede drengen på Ali Sagdik, men der kom ingen Ali Sagdik. Så gik han ud i værelset, hvor de havde klædt sig af, og så, at Ali Sagdik ikke var der. Han søgte i de andre værelser, men der var ingen! "Ak, nej, vi har fornærmet ham," sagde han ved sig selv. Så klædte han sig på. Og da han ledte efter sit lommetørklæde i sin lomme for at tørre sig i ansigtet, fik han en seddel i hånden.

Bir de oku-
sa ki:

«Yaz geldim güz gidiyorum.
Kız geldim, kız gidiyorum.»

diye yazılı kâğıtta. Altında da, işte: «Falan memlekette, falan numarada Falan kızı Falan» diye adres var. Bir de öbür cebine elini sokuyor ki, Beyoğlu, altın elma yok. Doğru evine gidiyor, olanı biteni annesine anlatıyor.

O zaman bir Cadı-Karı çağırıyorlar. Beyin bahçesinde bir sürü güvercin, kumru varmış. İki tane kumru tutup Cadı-Karıya veriyorlar. Eline kızın adresini de veriyorlar. Beyoğlu Cadı-Karıya diyor ki:

«Kızın ön dişlerinin bir tanesi incidir. Kızı ondan tanırsın. Bu kumruları ona ver.»

Cadı-Karı hemen bir küpe biniyor. «Vızzz...» diye kızın memleketine varıyor. Doğru evi buluyor. Kızın kardeşleri karşılıyorlar Cadı-Karıyı:

«Nine, bunlar ne güzel kumrular. Bunları bize sat.» diyorlar. O da:

«Para ile vermem, diyor.

Bir de okusa ki:

"Yaz geldim güz gidiyorum.

Kız geldim kız gidiyorum."

diye yazılı kağıtta. Altında da, işte: "falan memlekette, falan numarada, falan kızı falan" diye adres var. Bir de öbür cebine elini sokuyor ki, Beyoğlu, altın elma yok! Doğru evine gidiyor, olanı biteni annesine anlatıyor.

O zaman bir Cadı-Karı çağırıyorlar. Beyoğlu'nun bahçesinde bir sürü güvercin, kumru varmış. İki tane kumru tutup Cadı-Karıya veriyorlar. Eline kızın adresini de veri-

9

yorlar. Beyoğlu Cadı-Karıya diyor ki: "Kızın ön dişlerinin bir tanesi incidir. Kızı ondan tanırsın. Bu kumruları ona ver."

Cadı-Karı hemen bir küpe biniyor. "Vızzzz..." diye kızın memleketine varıyor. Doğru evi buluyor. Kızın kızkardeşleri karşılıyorlar Cadı-Karıyı: "Nine, bunlar ne güzel kumrular. Bunları bize sat!" diyorlar. O da: "Para ile vermem," diyor.

BEST COPY AVAILABLE

[Dk: [cl. tr.] And what did he then not read! [implying surprise, incredulity];! -Tk: What he then reads [ss]]:

"I came as summer, I leave as autumn,
I came a maiden, I leave a maiden."
[Dk: word meaning unmarried woman
[implying 'virgin']].

[Dk: Below was an address; -Tk: And below it there was also an address as follows [ss]]:"[Dk: Such and such a daughter, of such and such (a man), number so and so, in that and that region; -Tk: Daughter of such and such a man, at such district, with such number.[The two addresses conform to Dk and Tk norms respectively [ss]]]". Then Beyoglu [Dk: suddenly] puts his hand in his/the other pocket, and [Tk: lo] [Dk: there [emphatic] ['suddenly + there' add up to ss with 'lo']]there is no gold apple! He goes straight home [Dk: and; -Tk: ,] tells his mother all that had happened.

Then they call a [Tk: Cadi-Kari = a rather repulsive old woman and a sorceress; -Dk: sorceress,with slight overtone of repulsiveness]. [Dk: The fact was that; implied in Tk [ss]] there were lots of pidgeons [Dk: and] turtledoves in Beyoglu's father's garden. They catch two turtledoves[Dk: which they give to; -Tk:,give them to [ss]] the sorceress.[Dk: And] they also give the girl's address to her. Beyoglu says to the sorceress: "One of the girl's front teeth is a pearl. You can recognize [Dk: her; -Tk: the girl] by/from that. Give her these turtledoves."

The sorceress mounts a water jar straight away [Dk: and comes; - Tk: Comes] "[Dk: expression implying quick transition; -Tk:expression implying flight] !" to the girl's district. She finds the house straight away. The girl's sisters come to meet/receive the sorceress [Dk: and say]: "Grandma [see above], what beautiful turtledoves [Dk: . ; Tk: !] Sell them to us." [Tk:, they say]. [Dk: But she answers; -Tk: And she says [ss]]: "I do not [Dk: sell them; -Tk: give them up [ss]] for money. I give them

80

Og hvad måtte han så ikke læse!

"Jeg kom som sommer, jeg går bort som høst.

Jeg kom som mø, jeg går bort som mø."

Nedenunder stod en adresse: "Den og den datter, af den og den, nummer det og det, på den og den egn. "Så stikker Beyoglu pludselig hånden i den anden lomme, og dér er der ikke noget guldæble! Han går lige hjem og fortæller sin mor alt, hvad der er sket.

Så tilkalder de en troldkone. Nu var det sådan, at der var en mængde duer og turtelduer i Beyoglus have. De fanger to turtelduer, som de giver troldkonen. Og de

Guldæblet
s. 9

giver hende også pigens adresse. Beyoglu siger til troldkonen: "Den ene af pigens fortænder er en perle. Det kan du kende hende på. Giv hende disse turtelduer."

Troldkonen stiger straks op på en vandkrukke og kommer "Vupti!" til pigens egn. Hun finder lige hen til huset. Pigens søstre tager imod troldkonen og siger: "Morlil, sikke nogle smukke turtelduer. Sælg dem til os." Men hun svarer: "Jeg sælger dem ikke for penge. Jeg sælger dem

Kim bana bir güzel gülüverirse bunları ona veririm.» diyor. Kız kısmı da çok güler, 'haha, hihi...' gülüşüyorlar bunlar. Küçük kız da yukarda uyurmuş. Kardeşlerinin gülüşmelerine uyanmış. Aşağı inmiş. Kumruları görünce:

«A, bunlar ne güzel kumrular, demiş. Tıpkı Beyin bahçesindeki kumrulara benziyor. Nine, bunları satar mısın?»

«Satılık değil, kızım. Eğer bana bir güzel

gülüverirsen sana bunları veririm.»

Küçük kız da gülüvermiş. Cadı-Karı kızın ağzındaki inciyi görünce:

«Al, kızım. Pek güzel güldün. Kumrular senin olsun,» demiş. Giderken de:

«Sakın kızım, bunların ikisini birden doyurma. Sonra eve alıştıramazsın.» demiş, çıkıp gitmiş.

Kız o akşam kumruların birini doyurmuş, yatmış. Gecenin bir vaktında karnı doyan kumru ötekine demiş ki: «Haydi kardeş kaçalım.»

Öbürü de: «Ya, senin karnın tok, benimki aç. Hiç gider miyim?» demiş.

Böylece kırk gün kız bunların bir defa birini, bir defa ötekini doyururmuş. Kırk birinci gece, ikisini de doyurmuş. Gece yarısı kız uyurken bu kumrular kızı kaptıkları gibi doğru Beyoğlu'na götürmüşler. Meğer Beyoğlu da kucağını açmış, kızı beklermiş. Getirmişler kızı, kucağına bırakmışlar. Kızı uyandırmağa kıyamamış. Sabaha karşı, güvercinler, kumrular ötüşmeğe başlamışlar. Kız bunları rüya sanarak:

"Kim bana bir güzel gülüverirse, bunları ona veririm," diyor*. Kız kısmı da çok güler, "haha, hihi..." gülüşüyorlar bunlar.

Meğer en küçük kız da yukarıda uyurmuş. Kardeşlerinin gülüşmelerine uyanmış. Aşağı inmiş. Kumruları görünce: "A, bunlar ne güzel kumrular," demiş. "Tıpkı Beyoğlunun bahçesindeki kumrulara benziyor. Nine, bunları satar mısın?" "Satılık değil kızım. Eğer bana bir güzel gülüverirsen sana bunları veririm." Küçük kız da gülüvermiş. Cadı-Karı kızın ağzındaki inciyi görünce: "Al,kızım. Pek güzel güldün. Kumrular senin olsun," demiş. Giderken de: "Sakın kızım, bunların ikisini birden doyurma! Sonra eve alıştıramazsın," demiş, çıkıp gitmiş.

Kız o akşam kumruların birini doyurmuş,yatmış. Gecenin bir vaktinde karnı doyan kumru ötekine demiş ki: "Haydi, kaçalım!" Öbürü de: "Ya, senin karnın tok, benimki aç. Hiç gider miyim?" demiş.

10

Böylece kırk gün kız bunların bir defa birini, bir defa ötekini doyurmuş. Kırk birinci gece, ikisini de doyurmuş. Gece yarısı kız uyurken bu kumrular kızı kaptıkları gibi doğru Beyoğlu'na götürmüşler. Meğer Beyoğlu'da kucağını açmış, kızı beklermiş. Kızı, onun kucağına koymuşlar. Beyoğlu kızı uyandırmaya kıyamamış. Sabaha karşı, bütün kumrular ötüşmeye başlamışlar. Kız bunları rüya sanarak:

* The words underlined are on p. 10 in the Check translation.

BEST COPY AVAILABLE

to the one who gives me a beautiful laugh [Tk: idiom]." Girls laugh a lot [Dk: adjectival expression [ss]], and [Dk: they; -Tk: these ones [ss]] laugh: "Haha, hihi[Tk:...]."

As it was, the youngest one slept upstairs. She woke up at her sisters' laughter [Dk:,and came; -Tk: She came] down. When she saw the turtledoves, she said: "Oh, what beautiful turtledoves [Tk: these are [ss]]. They look exactly [Dk: idiom] like [Dk: those; -Tk: the turtledoves [ss]] in Beyoglu's garden. Will you sell them, grandma?"

"They are not for sale, my girl. If [Dk: you laugh beautifully at me; -Tk: you give me a beautiful laugh [ss]], I will give them to you."

Then the [Dk:young; -Tk: small] girl laughed. When the sorceress saw the pearl in the girl's mouth, she said: "Here, my girl. You laughed beautifully. The turtles are yours."

As she was on her way out, she said: "My girl, don't you feed both of them at the same time! Else you cannot accustom them to the house.[Dk:. "Then she left; -Tk:, "then she went out, was gone [idiom]].

The same evening the girl fed one of the turtles [Dk: and] went to bed. Once during the night the dove which had a full tummy [Dk: [adjectival expr. [ss]]said to the other: "Come (on), let us flee!"

The other one said: "Well/Yes, you are full, I am hungry. (Do) you think I will leave?"

Thus the girl fed first the one, [Dk: and] then the other, for forty days. On the fortyfirst night she fed them both. At midnight, when the girl was asleep, the turtledoves grabbed [Dk: her; -Tk: the girl] and took her straight to Beyoglu. It turned out that Beyoglu had then opened his lap and was waiting/waited for the girl. They placed her in his lap. [Dk: He; -Tk: Beyoglu] did not have the heart to wake up [Dk: her; -Tk: the girl]. Towards morning, all the turtledoves began to coo. The girl [Dk: who thought it was; -Tk: thinking these [ss]] a dream said: "Listen, [Dk: big;

til den, som giver mig en smuk latter." Piger er lattermilde, og de ler: "Haha, hihi."

Nu var det sådan, at den yngste sov ovenpå. Hun vågnede ved sine søstres latter, og kom ned. Da hun så turtelduerne, sagde hun: "Næh, sikke nogle smukke turtelduer. De ligner dem i Beyoglus have på en prik. Vil du sælge dem, morlil?"

"De er ikke til salg, min pige. Hvis du vil le smukt til mig, vil jeg give dem til dig."

Så lo den unge pige. Da troldkvinden så perlen i pigens mund, sagde hun: "Her, min pige. Du lo smukt. Turtelduerne er dine."

Og da hun gik, sagde hun: "Lad være med at fodre dem begge samtidig, min pige! Ellers kan du ikke vænne dem til huset." Så tog hun af sted.

Samme aften fodrede pigen den ene af turtelduerne og gik i seng. Engang i nattens løb sagde den mætte due til den anden: "Kom, lad os flygte!"

Den anden sagde: "Ja, du er mæt, jeg er sulten. Tror du, jeg vil af sted?"

Guldæblet
s. 10

Således fodrede pigen fyrre dage i træk først den ene og så den anden. Den enogfyrretyvende nat fodrede hun dem begge. Ved midnat, da pigen sov, greb turtelduerne hende og bragte hende lige til Beyoglu. Det viste sig, at Beyoglu nu havde åbnet sin favn og ventede på pigen. De lagde hende i hans favn. Beyoglu nænnede ikke at vække hende. Henimod morgen begyndte alle turtelduerne at kurre. Pigen, der troede, det var en drøm, sagde: "Hør,

«Ablalarım, bu kumrular tıpkı Beyoğlu'nun kumruları gibi ötüyorlar.» demiş. Beyoğlu da:

«Uyan bak, sen nerdesin?» demiş. Kız gözlerini açınca şaşmış kalmış.

Beyoğlu zaten imamları falan hazırlamışmış. Hemen nikâh kıyılmış. Kırk gün, kırk gece düğün yapmışlar. Muratlarına ermişler.

203

Zengin bey, oğluna bir manifaturacı dükkânı açıvermiş. Rahat etmişler. Hâlâ da geçinip giderler...

"Ablalarım, bu kumrular tıpkı Beyoğlu'nun kumruları gibi ötüyorlar," demiş. Beyoğlu da: "Uyan bak, sen neredesin?" demiş. Kız gözlerini açınca şaşmış kalmış.

Beyoğlu zaten imamları filan hazırlamışmış. Hemen nikâh kıyılmış. Kırk gün kırk gece düğün yapmışlar. Böylece muratlarına ermişler.

Babası Beyoğlu'na bir dükkan açıvermiş. Böylece rahat etmişler. Hâlâ da geçinip gidiyorlar....

BEST COPY AVAILABLE

-Tk: my] sisters, these turtledoves coo precisely like Beyoglu's turtledoves."

Then Beyoglu said: "Wake up, and see where you are." [Dk: And] when the girl opened her eyes she was struck by surprise [Tk: idiom].

[Dk: Furthermore; -Tk: In fact [almost ss in context]] Beyoglu had provided/arranged for [Dk: priests [ministers of any denomination and creed]; -Tk: imams] and all that. They were bethrothed right away. [Dk: And their wedding (festivities) lasted; -Tk: They had a wedding ceremony lasting [ss]] forty days and forty nights. Thus their wishes were fulfilled.

Beyoglu's father [Dk: bought; -Tk: just started]a shop for his son. In this way they were comfortably established. [Stock endings with similar implications in the tale genre: And [Dk: if they are not dead, they are still alive.; -Tk: they are still living at ease ...]

(p. 10 ctd.)

storesøstre, disse turtelduer kurrer lige nøjagtig sådan som Beyoglus turtelduer."

Så sagde Beyoglu: "Vågn op, og se, hvor du er." Og da pigen slog øjnene op, var hun dybt forbavset.

Beyoglu havde tilmed sørget for præster og alt det der. De blev straks forlovet. Og deres bryllup varede fyrretyve dage og fyrretyve nætter. Således gik deres ønsker i opfyldelse.

Beyoglus far købte en butik til sin søn. Sådan kom de til at sidde godt i det. Og hvis de ikke er døde, lever de endnu.

IV.2 "Editing" of the Snake

As mentioned in Report 7 (86-91) the text used for the Snake was an English translation of a Greek tale. The English was at times somewhat infelicitous, but in this case we could permit the question of identity - as long as we preserved the essential elements - to be the prime mover in our decisions. The following comments (not completely exhaustive) are indicative of the changes made in relation to the English translation of the "original" tale - which, incidentally, appears to have been virtually unedited by the person who has taken in it down and subsequent editor(s), and the translator.[1)]

We introduced *new paragraphs* every time the snake and the man went to a new judge. A number of run-on'ands' were replaced by full stops, in order to break up sentences which were too long, and to bring out a certain causality.

Some changes were prompted by the wish to make for *better reading* in Danish and Turkish.

Thus p.1,l.12 was made to read "But instead of thanking the man ..." where the original had sounded "Instead of being thankful to the man".

The snake wanted to "swallow" the man instead of "devour" him (p.1,l.15).

Both the snake and the man were "saved" instead of "escaped" from the fire and his plight, respectively.

The fox's flight was made more idiomatic in both Turkish and Danish (p.3,ll.25-26).

Some few things were *deleted as pleonastic*.

---

1) Except for the two minor translation errors mentioned in Report 7:86,91; and the present report p. 104.

The snake "was thus saved" instead of "and so escaped out of the tree" (CT p.1,l.11).

"The ass said to the snake" instead of "The ass gave his opinion, saying to the snake" (p.1,l.24).

The fox "listened to the whole story" instead of "listened to the all the story and what the snake had said to him" (p.2, l.25).

The ending line was phrased as the corresponding formula ending in Danish (p.4,l. 8-10).

Some changes were made in order *to avoid a bias uncovered* in the selection study: some Turkish readers had considered it anti-feminist on the strength of the Polly the fox (a female) and the wife (Report 7, Report 9:27). In both Danish and Turkish the snake and the fox could easily become neuters - which they did.

Few changes were prompted by the wish to make *the tale more consistent*.

Thus the ass, the horse, and the fox were explicitly made the first, the second, and the third judge, respectively:

It was "also a man who had set the tree on fire" instead of "a man who had lit the fire" (p.1,l.14-15).

The man thrust his staff into "the branches" instead of "the fire" (CT p.3,l.5).

Some changes were made to *clarify the meaning*.

Thus the horse's comment was clarified to "The man did you a great favour; therefore you must not swallow him.", instead of "The man did well by you, you most not devour him." (CTp.2,l.8).

Following the Turkish interpretation, the movement made by the man to the fox was turned into two distinct gestures: "he held forth first his forefinger, and then all ten fingers simultaneously" instead of "he held out his forefinger and then all the ten fingers together." (CT:p.2,11.21-22).

The fox said that in order "not to do the least injustice to you, I must first see what really happened" instead of "to do no injustice to you, I must see what has happened." (p.2,11.25-27).

The wife's "And did I rear them up for this, to be given to the fox?" was rephrased "Do you think I have reared them in order that you (could) give them to the fox?" (p.3,11.15-17).

Following the Turkish version, some points were made more emotive or emphatic than they had been in the Greek version.

The great snake became a "huge" snake (p.1,1.6).

"He loads me up" was changed into "He puts burdens on my back" (p.1,1.26).

"He has left me here with nothing to eat" was changed into "He has left me here hungry and helpless" (p.1,1.27-p.2,1.1).

The man "started chasing the hens round in the courtyard to catch the ones he must take to the fox." replaced the man "ran round in the courtyard to catch the hens to carry them to the fox." (p.3,11.9-12).

The man went "straight" to the fox (p.3,21).

The description of the fox's flight became more colourful.

The fox sat on the rock and "grumbled" instead of "said" (p.4,1.3).

The fox's final statement was changed into a typical Turkish phrase, indication closer family ties (CT:p.4,11.5-6).

One problem for the Danish team was that the text contains some indications that it is non-Danish, but which would not signal the same kind of alien character to Turks:

This is small wonder, for it appears from both Dawkins' Foreword and Megas study of Greek and Turkish tales (Das Märchen von Amor und Psyche, (Athens, 1971)), that Greek tales have affected Turkish oral tradition.

So the Danish team had to make some decisions about the text because it was supposed to be a text where cultural/ societal were on a par - on 'neutralised' - with Danish and Turkish readers.(Report 5;p.5; Report 7:pp.5-6).

Accordingly the man in the Danish version is made to go into a wood (CT:p.1,l.1) and consequently the tree burnt on "a slope" (p.1;1.3). The fox was made to sun or rest on "a big stone" instead of "a rock" (p.2,1.14 and p.4,1.1).[1] It was decided to keep the "huge" snake (see p.89 above),partly because it must be so big that it could eat the man, partly because it would presumably be equally alien to Turks. But once this latter alien feature was retained, there was no reason to change the nature of the "ass" - the argument of "alienness" had been weakened.

The Turkish variant of the fox's final statement (CT: p.4:11,5-6) was accepted in the Danish text. The arguments

---

1. Had we known Danish tales in abundance at the time, the fox would have been placed on the "stone fence" where it traditionally sits in Denmark.

were that we could preserve "identity", and since the readers would not, later on, divide the tales into a Danish, a Turkish, and an "outside" one, but read them on an equal footing, it might be considered a stylistic refinement.

IV.2.1 Assessment

By and large the introduction of Turkish style, appears to have affected mostly the fox's final speech.

Turkish readers did not, however, find it stylistically incomprehensible. As appears from Report 12, they stated that they find it baffling because of the complexity of the moral issues involved and because the fox was talking as if it had helped the man for humanitarian reasons and not for the sake of the reward which it had expected to receive. Some readers were also baffled by the sudden appearance of a first person narrator at the very end of the story.

The Turkish team considers these minor points, and considers the change in relation to the original reasonable.

The Danish team has come to consider the thinking behind the changing of the fox's speech poor: it is at variance with the prime concern of authenticity (Reports 5 and 7), and clearly muddles the morals of the story with some readers in Denmark (Report to follow).

ON THE FOLLOWING PAGES IS A COLLATION BETWEEN THE GREEK TALE ORIGINALLY PRINTED by R.M. Dawkins in More Greek Folk Tales (Oxford, Clarendon 1955) (A), THE CHECK TRANSLATION (B), THE TURKISH TEXT (C), AND THE DANISH TEXT(D).

THE COLLATIONS FOLLOW THE CHECK TRANSLATION OF 4 PAGES. THE ORIGINAL, THE TURKISH AND THE DANISH TEXT ALL HAD 3 PAGES. THE DANISH AND TURKISH VARIANTS ARE GIVEN SEPARATELY AFTERWARDS.

The ungrateful Snake, the Fox, and the Man

p.

On this story, seemingly from the East, Politis has written in *Laographia*, ii. 160, and Halliday has a note in *M.G. in A.M.*, p. 245. The story falls into two parts: in the first the man by the cunning of the Fox is able to destroy the ungrateful Snake; in the second part, which is sometimes lacking, we have the ingratitude of the man to the Fox, when she comes to claim her promised reward. In the version from Thrace, which I print here, the animals speak in character: the matter-of-fact ass, the generous horse, and the cunning Fox, who turns everything to her own advantage, until at the end she is worsted by the still greater artfulness of the man.

The Greek variants are:

1. Pontus: *Istoria kai statistiki tis Trapezountos*, by Savvas Ionidis, 1870, p. 266.
2, 3. Cappadocia: *M.G. in A.M.*, pp. 333, 429.
4. Imyra Sou, near Kaisarlyeh: Carnoy et Nicolaïdes, *Traditions populaires de l'Asie Mineure*, p. 238.
5. Thrace: *Thrakika*, xvii. 108. Here translated.
6. Epeiros: Hahn, No. 87 (ii. 95).
7. Dodekanese: reference in *Laographia*, ii. 161, to G. Koutras, *ap Mavrophidas*, Athens, 1899, pp. 3–7. Inaccessible to me.
8. Lecce: Morosi, *Studi sui dialetti greci*, p. 75.

NO. 3. THE UNGRATEFUL SNAKE, THE FOX, AND THE MAN[1]

One day a man was on his way to the mountain and he saw on the slope a big tree set on fire, and he heard a wild hissing. He went up and saw among the branches a great snake about to be burnt. When the snake saw the man he begged him to save him, and the man was sorry for the snake and took a long stick and pushed it in among the twigs. The snake coiled himself round the stick, and so escaped out of the tree.

The ungrateful Snake, the Fox, and the Man

Instead of being thankful to the man who had saved him, the snake coiled himself round the man to devour him; because, he said, it was also a man who had lit the fire. The man began to plead for mercy but the snake would not listen to him. Then the man said: 'Before you devour me, let us take the verdict of anyone whom we may meet.' So, the snake being coiled round the man, they met with an ass, and him they made their judge and told him what had happened. The ass gave his opinion, saying to the snake: 'You shall devour the man, for man is a creature without kindness. He loads me up, he beats me, and now he has left me here with nothing to eat.

BEST COPY AVAILABLE

93
B

The Check Translation

The Snake, the Fox and the Man

One day when a man was [Dk: on his way into the wood; -Tk: climbing a mountain], he saw a big tree on fire on [Dk: a; -Tk: the] slope, and he heard a strange [Dk: hissing; -Tk: hissing sound [ss]] [-Dk: He; -Tk: The man] went over [Dk: there [ss]] and saw among the branches a huge snake about to be burnt. When the snake saw the man it begged and implored him to save it. The man then was sorry for the snake, took a long stick [Dk: and] pushed it in among the branches. The snake coiled itself [Dk: round; -Tk: on to [ss]] the stick, and was thus saved.

But instead of thanking the man who had saved it, the snake coiled itself round [Dk: him; -Tk: the man's body [ss]] , saying that it was also a man who had set the tree on fire, and prepared to swallow him [the order of the 2nd and 3rd sentence is reverse in Tk]. The man begged for mercy, but the snake would not listen to him. Then the man said: "Let the first one we meet [Tk:be] judge between us, before you swallow me [the order of the clauses is reverse in Tk [ss]].

As they walked on [Dk:and the snake was; -Tk: with the snake [ss]] coiled round the man in this way, they met an ass. They made it their judge and told it what had happened. The ass said to the snake: "You may [Dk: well [weak filler word]] swallow this man, for man is a heartless/ merciless creature. He puts burdens on my back, he beats me, and now he has left me here [Dk: hungry; -Tk: hungry

96

YILAN, TİLKİ VE ADAM

Birgün adamın biri dağa çıkarken, bayırda yanmakta olan büyük bir ağaç görmüş, bir de tuhaf bir ıslık sesi duymuş. Adam gidip bakmış ve dalların arasında yanmak üzere olan koskocaman bir yılan görmüş. Yılan adamı görünce kendisini kurtarması için yalvarıp yakarmış. Adam da yılana acımış, uzun bir sopa alıp dalların arasına sokmuş. Yılan sopaya dolanmış ve böylece kurtulmuş.

Ancak yılan kendisini kurtaran adama teşekkür edeceği yerde, ağacı ateşe vermiş olanın da bir adam olduğunu söyleyerek adamın vücuduna dolanmış ve onu yutmaya hazırlanmış. Adam merhamet dilemiş, dilemiş ama yılan onu dinlememiş. Bunun üzerine adam: "Sen beni yutmadan önce gel ilk rastladığımız birinin hakemliğine başvuralım," demiş.

Böylece yılan adamın etrafına dolanmış giderlerken bir eşeğe rastlamışlar. Onu hakem yaparak, olanı biteni anlatmışlar. Eşek yılana: "Bu adamı yutabilirsin çünkü insan merhametsiz bir yaratıktır. Benim sırtıma yük vurur, döver ve şimdi de beni burada aç bilaç bıraktı.

BEST COPY AVAILABLE

DANISH VERSION

Slangen, ræven og manden

En dag da en mand var på vej ind i skoven, så han et stort træ, der brændte på en skråning, og han hørte en besynderlig hvislen. Han gik derhen og så mellem grenene en kæmpestor slange, der var ved at blive brændt. Da slangen så manden, tryglede og bad den ham om at redde sig. Manden fik så medlidenhed med slangen, tog en lang kæp og stak den ind mellem grenene. Slangen snoede sig om kæppen og blev således reddet.

Men istedet for at takke manden, der havde reddet den, snoede slangen sig om ham, idet den sagde, at det var også en mand, der havde sat ild til træet,og skulle til at sluge ham. Manden tryglede om nåde, men slangen ville ikke høre på ham. Så sagde manden: "Lad den første, vi møder, dømme imellem os, inden du sluger mig."

Mens de gik af sted, og slangen var snoet om manden på denne måde, mødte de et æsel. Det gjorde de så til dommer og fortalte det, hvad der var sket. Æslet sagde til slangen: "Du kan godt sluge denne mand, for mennesket er en hjerteløs skabning. Han læsser byrder på ryggen af mig, han slår mig, og nu har han efterladt mig sulten her.

Till the very day I die, the burden of the saddle is upon me.' When the man heard this he said: 'One judge is not enough; let us go to a second.' The snake consented, and a little farther on they met a horse and told him what had happened. The horse was sorry for the man and said to the snake: 'The man did well by you; you must not devour him.' The snake would not consent to this and they agreed to go to a third judge, and as he said so it should be done.

Then on their way they saw a fox sunning herself on a rock. They went up to her. At first the fox was frightened, but when she saw the snake coiled round the man, she said: 'They must surely have some quarrel,' and so she stayed there waiting for them. When they came, the man made a sign to the fox: he held out his forefinger and then all the ten fingers together. Immediately Polly the fox understood that he was promising her a cock and with it ten hens; to this she gladly consented and listened to all the story and what the snake had said to him. 'To be a fair judge and to do no injustice to you, I must see what has happened. There is a tree

BEST COPY AVAILABLE

B.

The Check Translation

and all that [Tk idiom]]. Till my dying day I shall have to carry [Tk: the burden of] this saddle." When the man heard this he said: "One judge is not enough. Let us go to a second (one)."

The snake consented to this. A little farther on they met a horse [Dk: and] it, too, they told what had happened. The horse felt sorry for the man and said to the snake: "The man has done you a good turn; [Dk: therefore] you must not swallow him." [Dk:Then; -Tk: But [ss]] the snake would not consent to this. Thereupon they decided to turn to a third judge. Whatever he said should apply.

On their way they [Dk: saw; -Tk: seeing [ss]] a fox sunning itself on [Dk: a big stone - ; Tk: a rock] [Dk: and] they went up to it. At first the fox got frightened, but when it saw the snake [Dk: had coiled itself - ; Tk coiled [ss]] round the man, it thought: "They must surely have some quarrel/problem/point of disagreement," and so it sat waiting (for them) where it was. When they came the man made a sign to the fox: he held forth first his forefinger, [Dk: and] then all ten fingers simultaneously. Immediately the fox understood that he was promising a cock and ten hens (to) it; to this (deal) it gladly [Tk: gladly [repeated [ss]]] consented. It listened to the whole story. "To be a fair judge and not to do the least injustice to you, I must first see [Dk: what really happened; -Tk: how the event occurred [ss]]. There is a

Öleceğim güne kadar, şu semerin yükünü taşıyacağım," demiş. Adam bunu duyunca: "Bir hakem yetmez. Hadi bir ikincisine gidelim," demiş.

Yılan buna razı olmuş. Biraz ilerde bir ata rastlamışlar, olanı biteni ona da anlatmışlar. At adama acımış ve yılana: "Bu adam sana iyilik etmiş; onu yutmamalısın," demiş. Yılan

da buna razı olmamış. Bunun üzerine üçüncü bir hakeme başvurmaya karar vermişler. O ne derse o olacakmış.

Yolda giderken bir kayanın üzerinde güneşlenen bir tilki görüp, ona doğru gitmişler. Tilki önce korkmuş, ama yılanın adamın etrafına dolanmış olduğunu görünce: "Bunların arasında bir mesele olsa gerek," diye düşünmüş ve böylece olduğu yerde kalarak beklemiş. Geldiklerinde adam tilkiye bir işaret yapmış, önce şehadet parmağını sonra, on parmağını birden öne uzatmış. Tilki hemen onun kendisine bir horozla on tavuk vaad ettiğini anlamış, bu işe seve seve razı olmuş. Bütün hikayeyi dinlemiş. "Adil bir hakem olabilmek ve sizlere hiçbir haksızlık yapmamak için, önce olayın nasıl gerçekleştiğini görmem gerekir.

Jeg skal slæbe på denne sadel til min dødsdag." Da manden hørte det, sagde han: "En dommer er ikke nok. Lad os gå til en anden."

Slangen
s. 2, [illegible]

Det gik slangen med til. Lidt længere henne mødte de en hest, og også den fortalte de, hvad der var sket. Hesten fik ondt af manden og sagde til slangen: "Manden har gjort dig en velgerning; derfor må du ikke sluge ham." Det ville slangen så ikke gå med til. Derpå besluttede de at henvende sig til en tredje dommer. Hvad han end sagde skulle gælde.

På deres vej så de en ræv, der solede sig på en stor sten, og den gik de hen til. Først blev ræven bange, men da den så, at slangen havde snoet sig om manden, tænkte den: "De må bestemt være uenige om noget," og derfor blev den siddende og ventede, hvor den var. Da de kom, gjorde manden et tegn til ræven: først strakte han sin pegefinger frem og så alle ti fingre på en gang. Ræven forstod straks, at han lovede den en hane og ti høner; det gik den glad med til. Den hørte hele historien: "For at være en retfærdig dommer og for ikke at gøre jer den mindste uret må jeg først se, hvordan det gik til. Der er et

just
here; the snake must go up into it.' The snake went up the
35 tree and the fox said to the man: 'Set fire to it.' The tree
caught light, and just as the man was preparing to thrust his
staff into the fire for the snake to escape, 'I say! what are you
doing?' cried the fox. 'Let him burn, and you now go and
fetch me what you promised.' The man was very happy to
40 have escaped, and he went to his house and took a sack and
ran round in the courtyard to catch the hens to carry them

The ungrateful Snake, the Fox, and the Man p.3

1 to the fox. His wife heard the noise the hens were making,
and she came out into the yard, and when she was told why
he wanted to catch them, she said: 'And did I rear them up
for this, to be given to the fox? Put the dog into the bag and
5 take that to the fox.' 'You are right, my wife,' said he. So he
put the dog into the sack and loaded it up on his back, and
went off to the place where the fox was waiting for him.
From a long way off the fox saw him coming with his burden,
and wagged her tail with delight to think that she would
.10 have the hens to eat. But presently she had to sweat, running
up the hill to get away from the dog.

BEST COPY AVAILABLE

tree just there; the snake must [Tk: go [ss]] up that tree." The snake climbed the tree. [Dk: Now - ; Tk: This time [ss]] the fox said to the man: "Now set the tree on fire." The tree caught fire, and just as the man was about to push his staff in between the branches to save the snake, the fox cried: "I say! I say [different expressions [ss] ! What are you doing? Just let it burn. You now go [Dk: and] fetch me what you promised."

The man was very happy to be/for being saved. He went home, took a sack and started chasing the hens round in the courtyard to catch the ones he must take to the fox. When his wife heard the noise the hens were making, she came out into the yard. When she learned/heard why her husband was trying/tried to catch the hens, she said: [Dk: [close tr.] Do you think I have reared them; -Tk: Did I rear them [ss]] in order that you [Dk: could [weak]] give them to the fox! Put the dog into the sack and [Dk: give; -Tk: take [ss]] it to the fox. [Dk: The man said; -Tk: Saying]: "You are right wife," [Tk: he] put the dog into the sack, [Dk: put; -Tk: stuck [idiom] [ss]] it on his back and went straight to the fox. The fox which from a long way off saw him coming with his burden, started to wag its tail with delight [Dk: at the thought; -Tk: in thinking [ss]] of the hens it was to eat.* But of course, shortly afterwards, it had to run up the hill so that it was sweating profusely [idiom in Dk + Tk].

---

*The order of the sentences in Tk is reverse

Hemen şurada bir ağaç var, yılan o ağaca çıkmalı." Yılan ağaca tırmanmış. Tilki bu sefer adama: "Şimdi ağacı ateşe ver," demiş. Ağaç ateş almış ve adam tam sopasını yılanı kurtarmak için dalların arasına sokarken, tilki: "Hey, hey! Ne yapıyorsun?" diye bağırmış. "Bırak yansın. Sen şimdi git bana vaad ettiğini getir."

Adam kurtulduğuna pek sevinmiş. Evine gitmiş, bir torba almış ve tilkiye götürmesi gerekenleri yakalamak için avluda tavukları kovalamaya başlamış. Karısı tavukların çıkardığı gürültüyü duyunca, avluya çıkmış. Kocasının tavukları niçin yakalamaya çabaladığını öğrenince, "Ben o tavukları tilkiye veresin diye mi yetiştirdim? Köpeği torbaya koy ve tilkiye onu götür," demiş. Adam: "Haklısın, karı" diyerek köpeği torbaya koymuş, torbayı da sırtına vurmuş ve dosdoğru tilkiye gitmiş. Uzaktan yüküyle adamın geldiğini gören tilki, yiyeceği tavuk-

ları düşünerek sevinçle kuyruğunu sallamaya başlamış. Ama tabii ki az sonra, tabanları yağlayıp yokuş yukarı koşarak kan ter içinde kalacakmış.

BEST COPY AVAILABLE

træ lige der.
Det træ må slangen op i." Slangen krøb op i træet. Nu sagde
20. ræven til manden: "Sæt nu ild på træet." Træet fængede, og
lige som manden skulle til at stikke sin stav ind mellem
grenene for at redde slangen, råbte ræven: "Hov! Hov!
Hvad er det, du gør? Lad den bare brænde. Gå nu og hent
det, du lovede mig."

Slangen
s. 3,

1. Manden var meget glad over at være reddet. Han
gik hjem, tog en sæk og begyndte at jage hønsene rundt i
gården for at fange dem, han skulle have med til ræven. Da
hans kone hørte den larm, hønsene lavede, kom hun ud
5. i gården. Da hun hørte, hvorfor hendes mand prøvede
at fange hønsene, sagde hun: "Tror du, jeg har fodret
dem op, for at du skulle give dem til ræven! Kom hunden
i sækken og giv den til ræven." Manden sagde: "Du har
ret, kone", kom hunden i sækken, tog sækken på ryggen,
10. og begav sig sporenstregs hen til ræven. Ræven, der på
lang afstand så ham komme med sin byrde, gav sig til at
logre med halen af fryd ved tanken om hønsene, den skulle
æde. Men selvfølgelig måtte den lidt efter smøre haser
op ad højen, så sveden sprang.

She sat down on a rock, and beating her brow with her paw she said: 'And how was this your business, Dame Polly, to set yourself up as a judge? Was this man your dear grandfather?' And so she beat her brow, and I was standing there on one side and saw her myself.

NOTES:

p. 2, l. 10 "without kindness". The later collation with the original has shown that it should properly be "thankless".

p. 2, ll. 11-12. The line should properly read: "He beats me, makes me go hungry, and I am to carry his saddle until I die." This original phrasing is more generalised than the wording in the translation which focusses on the specific situation.

BEST COPY AVAILABLE

Finally the fox [Tk: which] sat down on a rock, [Dk: beat; -Tk: beating] its brow with its paw, [Dk: and] started to grumble [Tk: thus] : "[Dk: And what was the point [weak]; -Tk: Who are you [ss]] to set [Dk: myself; -Tk: yourself [ss]] up as a judge? As if that man was[Dk: my; -Tk: your [ss]] father's son?" [Dk: And there it sat, beating its brow. -Tk: Thus it continued to beat itself] [Dk formula ending][close tr.:] [Dk: It; -Tk: This event] is certainly true [, Dk: for I saw it myself; -Tk: I was also there and I saw it with my own eyes [ss]].

Nihayet bir kayanın üstüne oturan tilki pençesini alnına vurarak, şöyle söylenmeye başlamış: "Kendini hakem yerine koymak senin neyine? Sanki o adam babanın oğlu muydu?". Böylece dövünüp durmuş. Ben de orada idim ve onu kendi gözlerimle gördüm.

BEST COPY AVAILABLE

15. Til sidst satte ræven sig på en stor sten, slog sig på panden med sin pote og begyndte at brumme: "Og hvad skulle det til at jeg satte mig til dommer? Som om den mand var min fars søn?" Og dér sad den og slog sig på panden. Det er sikkert og vist, for jeg så det selv.

IV.2.3 The Turkish tale

The Turkish tale has been described previously (Report 7, p. 86): Three variants have been registered in Turkey, in two small citites of Anatolia. The variant accessible to the Turkish team was published in Pertev Boratav's Az Gittik Uz Gittik (Ankara 1969). It was recorded on tape by Hayrünnisa Boratav in 1964 in the village of Narlidere, near Izmir. The narrator was Ibrahim Özkan, a Shiitic woodcutter.

Ibrahim Özkan was born in 1911 in Aydın. He lived in the city until 1934 when he moved and settled at Narlidere. Özkan has contributed five other tales to Boratav's collection besides the Traveller and the Viper.

Özkan's style is compact, non-descriptive and unemotive. The plot expands on the progression of action and hardly any interpretation is interpolated. His language decidedly carries the marks of the local dialect in which he must have narrated the story. "Cigiriyor" instead of "cagiriyor" or "islik caliyor", "kostugu eziyet" in place of "soktugu eziyet" are a few of the dialectical expressions which still come out from the printed text.

IV.2.3.1 Comments on the English Translation

In translating the tale into English, care was taken to preserve the simple sentence structure, the short sentences and the general tone of the original. A few highly idiomatic expressions had to be deleted since they have no counterpart in English.

THE TRAVELLER AND THE VIPER

A man goes on a journey. As he is walking along the way he feels tired....He stretches out by an elm tree. "Let me rest a bit here", he says to himself. It so happened that there was a viper on the tree. The man starts a fire underneath it and the flames overtake the tree. The elm tree begins to burn. The viper cries from up the tree. The poor viper will burn in the fire. "Let me get up and save him", says the man. So he gets up and saves the animal from the flames. This time the viper comes up to him and says: "Hey Man, I will sting you!" "Oh! Why will you sting me? I saved you from the flames". "Well, I will sting you anyway.... You should not have saved me". "If that is the case let us go and consult three others, and if all three decide that you are entitled to sting me then you are welcome to it".

They get up and take to the road. On the way they meet an ox. The man addresses the animal saying:

"Hey father ox, this viper was about to be burnt in the fire, I saved its life and now it wants to sting me! Should the viper sting me or not?"

"It should sting you", answers the ox. "Mankind does nod deserve fair play. We oxen are made to plough and plough his field, and when we grow old he turns us over to the butcher and we are cut into pieces. Mankind does not deserve fair play".

"Oh, yes!" says the viper. "Now we know the verdict of the ox".

As they walk on they come to a river bank. "Let us enquire the opinion of the river", they say.

"Hey, sacred river!" cries the man. "This viper was about to be burnt in the flames, I saved its life. Now it intends to sting me. Oh tell us should it sting me or not?"

"Of course it should sting you," replies the river. "Mankind does not deserve fair play. Reason? He washes himself, his laundry, and has everything else he has cleaned in my waters, and although he even drinks this water of mine he spits at me each time he washes his face and hands".

"Right you are!" says the viper. "Now we have the approval of the river as well".

On the way they meet a fox. They call out to him: "Hey, wait Reynard the fox!" Reynard stops to listen. "This viper was about to be burnt on the tree. I saved its life and now it intends to sting me. Should it sting me or not?" asks the man.

The fox beckons to the man secretly as if to say"have you anything special for me" and the man winks at the fox to say "yes", then the fox answers: "No, it shouldn't". "Well, there you are! Since the final verdict is 'no' you cannot sting me", says the man. The viper then lets go the man and departs. Then the fox asks him: "Hey friend, what will you bring to me?"

"I will bring you forty hens and forty cocks"

"Where will you bring them?"

"At such and such a place there is a large field. It is a desolate area. You wait for me tomorrow at that place".

The following day the man puts forty hounds into his bag and carries them all to where the fox was waiting for him on his back. In the meanwhile the fox is jubilant expecting the arrival of forty hens and forty cocks. When he comes to the said locality the man says to the fox: "Friend, I brought you the hens. Do you want me to take them out of the bag one by one or just let them tumble out altogether?" The fox replies: "Oh, I feel in good spirits already! Let them tumble out. I can run after those that try to get away and shaking my beard gather them all at one place." Then the man says, "Take what is God's and control the uncontrollable!" So he opens up the bag and empties it. When the forty hounds get out and see the fox they attack him.

The fox runs away with full speed and barely saves his skin from them. He gets on a high rock and cries out: "Oh this mother-fucking brain of mine! Does mankind ever deserve fair play! Why didn't I just say 'You should sting him'. Let alone giving me the hens see how he tortures me".

The fox saves his skin but he gets extremely mad at markind. "Hey mankind", he says, "I swear that I will not let live any of your cocks or hens either in your home or country or wherever I go".

It is since that day that Reynold is determined to steal man's poultry. And he is still living up to his word.

IV.2.4 The History of the Danish Tale

The Danish text closest to the Greek tale has been mentioned before (Report 7;85-86). It was sent to Svend Grundtvig by Ms Nanna Reedtz (1835-1862). In the period 1854-61 she sent almost 100 folkloristic items. The tale is one of a batch of 5, sent on 18 October 1857. Her previous contribution had been sent by January and the subsequent one on 25 April 58. It appears from her covering letter to Grundtvig that she must have collected it shortly before (she refers to her negligence in sending him some material). Her own use of full-stops, etc. in the covering letter shows that the scanty puntuation - limited mostly to commas - in the tale itself reflects the style of her informant, "a little boy". The words in the tale are very simple, connected typically with "og saa", i.e. "and then". A few dialectal expressions "tøs", "sat", "Krik" are preserved, and once where the boy uses an otherwise unattested word, "Mønhunde", Ms Reedtz preserves it, but suggests that he means "Mynder", i.e. greyhounds.

IV.2.4.1 Translation

The translation is close to the Danish original, but is meant to read as an English translation. There is only one full stop in the original. Additional ones have been inserted in the translation. As for the word "Mønhunde", Ms Reedtz suggestion has been followed.

THE REWARD FOR GOOD DEEDS

Once upon a time there was a man who went into the wood to cut wood, and he went round and could find no tree to fell, for he thought they were all too good. Then at last he came to a crooked one which he thought he would fell. But then there was a snake in the top. It cried: "Help med down, little man". "But I will not," said the man, "for you're going to hurt me." So the snake promised not to do so, and then he helped it down. But as soon as it was down, it started to run after him to sting him.

"That's what I said," said the man " you would hurt me." - "Yes, right you are," said the snake, "good deeds are not to be rewarded." Then the man said, " No, I will not say so: all good deeds must be rewarded."

Then they saw an old hack in the wood, and they then they went up to it and asked what it thought of it. But it said it had clearly been shown that good deeds are ill rewarded.

But then they saw Reynard the fox on the fence, and then then they went up to ask what he thought of it.

But the man ran on ahead and said to Reynard that if he would say that all good deeds were well rewarded, then he would get two fat geese. Reynard liked the idea, and when the snake arrived, it said: "Yes, all good deeds are well rewarded", and then the snake left.

So now Reynard was to have the two geese but he did not dare go into the town because of the dogs, so it sat down outside on a stone. And then the man hurried home to his wife and said, "Hurry up, and grab two fat geese and put them in a bag, for Reynard is sitting outside and would rather like something to eat."

Then the wife took a bag, but instead of the geese, she put in two greyhounds, and took them out to Reynard. "They're pretty heavy it", it said and went away with them.

When he had gone a little, he untied the bag, and then the two big dogs dashed for him. Then Reynard ran as fast as he could away from them, and sat down on a pile heap of stones: "Well ,now I'd better say that it is not all good deeds which are well rewarded", he said. But then the dogs chased him again, and he ran into the wood and sat down under a tree.

There was a man in it, and he dropped his axe, so that Reynard's tail was cut off clean. "Alas," it cried, " now all my fun is over, now when my tail is lost!" And then it ran off.

(tr. from DFS 14 (Bl. 1-55[1]))

IV.3.0 The Editing and Translation of The Whip

In editing and translating Whip it was taken into account that it would have to be edited and modernised anyway, for, as mentioned, the style of this tale could in no way be rendered adequately in Turkish; it contained many archaic expressions; and it would stand out in the experiment as having a peculiar style if it were preserved. Accordingly, the principles of editing in this case was first and foremost (a) the preservation of all potential important elements (b) the identity between the Turkish and the Danish versions, and then (c) an adherence to the original tone of the tale. In this case the editorial translation in Turkish from the draft translation has influenced the original text more than in the case of the Greek tale. It is, also, virtually impossible to distinguish between editing in Danish and translation, since some of the Turkish passages were taken over, since even completely modern Danish sentences or paraphrases could not be rendered in Turkish became of its rigidity.

The *oral* cadence of the tale was lost, but this would have been the case anyway when we had to turn the tale into fluent modern Danish: most of the long, run-on sentences were broken up by full-stops - which is, however, in keeping with modern Danish usage.

Similarly the use of the double subject, a typical feature in oral style, was suppressed. Many of the filler words e.g. "så", "da", "nu", were deleted since they were clearly rendered much too emphatically in Turkish, and to make the text correspond. Few sentences went without this type of editing.

Oldfashioned expressions were turned into more modern

ones. Thus "en Forvalter, som havde faaet saadan en Lyst til at ville have noget med Per Smeds Kone at bestille, og det havde hun heller ikke noget imod" (a steward who had come to desire to have to do with Per Smed's wife - and she did not mind that at all, either), became "forvalteren, som havde fået et godt øje til Per Smeds kone. Og det havde hun faktisk ikke noget imod." [The steward who covetted Per Smed's wife. And in effect she did not mind that]. Here the semantic content is retained while the irony is lost (CT:p.1,l.16).

In some cases where emphasis was introduced in the original by repetitions like "saadan og saadan" (such and such) this was replaced by "big" or something similar.

The tale was made *more consistent*, so that it became more obvious who was acting/speeking etc. Thus the "squire" was inserted where the original had almost indiscriminately stuck to "the man" for all male persons.

There is only one clearcut example of a rephrasing which involved *deletion*. This is where the old woman starts to tell Per what has happened and what he is to do. This was the sentence "Ja, nu kunde han blive ved hende en lidt, sagde hun, det var Forvalteren"..." The idea is apparently that he must stay to hear the explanation, and the sentence has therefore been made to run only "This time she said to him." (p.7,l.17).

Some features were rephrased to ensure *identity*. Thus the "style indirecte libre", "erlebte Rede", "oratio tecta" was replaced with direct speech, indirect speech, or in some few cases with indications of the actions. Thus "Ja, det skulle hun

da nok." (Yes, this she was willing enough to do) was changed into "The wife consented to this" (CT:p.2,l.13). Turkish had only one word for "swamp" "morrass", "bog", etc. and the Danish "swamp and morass", "such a swamp and such a morrass" (p.4) was therefore replaced with "a huge swamp". The maid's room at Per's place was changed into the room "beside" since the idea of proximity indicated in the Danish text could not easily be transferred to Turkish (CT:p.9).

Some of these changes were made because of *the difficulty of bringing out the exact idea in Turkish*:

The job Per was to do with the trees, i.e. plant them (which in itself was something at of an art at the time), in a swamp (which is difficult and also impossible in terms of growth), in a huge quantity, and implicitly full-grown (because they constitute a wood) was changed into a parallel with his former job, because it was difficult to render the details into Turkish - and it was assumed that most of the difficulties would be lost on modern Danes anyway (CT:pp.4-5).

Similarly the passages when Per comes home with the whip had to rephrased. The point in the original is that we are entering a smallcrofter's or farmers's house (Report 7:36 fn.2). We are in the main room in which we find the table, and where Per, as the head of the household usually sits at the end of the table. In the same room is his bed with his wife and the steward. The bed in question is set in the wall, and in front of it is a kind of curtain. Normally Per would therefore not know that there is anyone in bed with his wife. The steward has at this stage despaired of ridding Per of life in a decent way - and the idea is now (implicitly)

that the wife asks Per to get to bed with her, in order to have him killed. This situation is totally lost on modern Danes who meet with such rooms only as museum pieces. Accordingly, in order to preserve as much of the threat to his life as possible, a rephrasing was necessary even though the menace was weakened. "When you get home, the steward is in bed with your wife. And then she wants you to get into the bed. [Dk: But] Don't you get close to the bed!" (p.7,l.27-p.8,l.3).

"Hoverifolkene", i.e. the people obliged to do enforced labour at estates, were turned into "hands at the manor" in both Danish and Turkish since the concept is unknown in Turkey. But in general it must be noted that the hierarchal character of the society in which Per Smed lives has been weakened.

The concept of the "pærtegøjj" was changed into "himphamp", an expression found for the same phenomenon in German tales. It had originally been translated into Turkish as "zamazingo" (Report 7:25). The substitution was necessary because the Danish word is a nonsense-word which is outside the pale of the normal phonetic system for Danish word-formation (Evald Tang Kristensen takes care to explain how it is pronounced), whereas the Turkish word was based on euphony. "Himphamp" should carry a less blatant discrepancy in the intergration in the phonetic and linguistic systems of the two languages.

Finally some of the *emotive and emphatic strain* introduced in the Turkish editorial translation was transferred to the Danish version for the sake of identity. Thus, for instance, Per says "Take hold!" at once every time something

touches the 'himphamp' in the process of its being made up. When he meets the old woman he does so again/once more. The non-descript Danish coin "daler" has been changed to "gold coins". And instead of just "standing there", those caught in the himphamp are "hanging on to/glued to one another". Two expressions of the "Lo!" type have similarly found their way into the Danish text (See IV.1.2, above).

Within the bounds of narrative style in Danish, these features seemed permissible,,although they add something to the original tale.

IV.3.1 Changes in the Text after the First Series of Introspection Studies

The Introspection studies discussed in two subsequent Reports (12 - and one to come) revealed that at a few points, readers had found some things less felicitous, objected to them, or responded in an undesirable way, so that it was reasonable to rephrase these passages and then have them checked out in new introspection studies with at least five participants in each country to make sure that the changes had the desired effect.

The title was changed into The Whip instead of Per Smed's Whip, to bring it in line with the other tales (See p.20 above).

CT p. 1:1,19 + 2,3 were changed only in Danish.

Danish readers considered, "af med livet" contradictory: the new phrasing "af vejen" also brought it in line with the Turkish rendering.

CT:p.3,1.26 was changed into the plural in Danish. This followed from the fact that at least one reader had connected

the singular use of "troll" with the woman in the wood. This identification was clearly not intended by the original narrator. The change was therefore loyal to the narrator. The Turkish text had always had the plural.

CT:p.6,l.12, had a line sentence inserted: "and give Per his six hundred gold coins". It was inserted partly because some readers had missed information to this effect, partly to reinforce the monetary strand running through the original, viz., "specier" (the coins referred to when the manor is paved (CT:p.3,l.20)), "the daler" (which Per are uniformly promised), and the "marks" which he gives to the old woman.

CT:6, 21 et seq. "the himphamp" introduced had aroused associations to haschish, rope, and hemp with Danes. The original word was reintroduced in a slightly modified form.

CT:, 7,3-4 were changed to conform with the previous statement that Per could not do the thing in question.

CT:8,2-3 had not been solved felicitously: the problem was that some all of a sudden saw the woman as a truly promiscuous being: a new reading running "The steward is in bed with your wife, and he will try to hide [Dk:Then] your wife will try /want to lure you into the bed. [Dk: But] Don't you get close to the bed!" was inserted.

CT:9, 14-16 had aroused irritation with Danish readers as redudant, and shock with Turkish readers because of the emphasis on nakedness. The sentence was toned down to "the maid who had taken off her clothes, jumps out of bed and comes running in in her birthday suit."

CT:10,15 had struck both Danish and Turkish readers as crude. The sentence was changed into"... [Dk: and] covered

[Dk: herself [ss]] up a bit.".

The translators ensured identity between the texts at these points, and 5 studies were conducted.The results of these studies are given in Appendix A from Denmark and B from Turkey.

Since this was even worse, a new phrasing was tried out after having been set up by the translators: "[Dk: When; - Tk: This time [ss]] when you get home, the steward is [Dk+Tk both weak future] in bed with your wife. But he has hidden in the bed. Then your wife will want to lure you into (the) bed; - Tk: want you to get into the bed [ss in context]]. [Dk: But] Don't you get close to the bed. You..."

The results were are given in appendix C from Denmark and D from Turkey, covering only the recreation of this particular place, no matter whether the comments were made here or later in the studies.

IV.3.2 General Assessment

At a considerable loss to the tonal quality of the tale which has lost its dry humour, its ironic subteties, and subdued understatements, the tale has achieved a high degree of semantic identity in the two countries.

The strand involving money has been probably been preserved reasonably well, whereas a strand in some recreations concerning the jobs Per has to undertake, i.e. he starts by paving (making a basis), must plant a wood (growth, possibly sexual) and go through danger (i.e. new territory) which then links up with potenty, has been considerably weakened in the "identical" tale. On the other hand, it is found only among

readers in Denmark, and therefore points to cultural factors as well. Among Turkish readers, Per's attainment of potency is linked with his possession of the whip only.

ON THE FOLLOWING PAGES IS A COLLATION OF THE ORIGINAL DANISH TALE (A),

THE DANISH TALE THE WAY IT LOOKS NOW (i.e. after the Changes described above and the studies conducted winter 81/82 [APPENDIX A + C]) (B)

THE CHECK TRANSLATION (from the essay and introspection studies of 1981) (C)

AND THE TURKISH TEXT (D).

(The background information on the tale, as well as the comments on the linguistic peculiarities, is given in Report 7, pp. 18–19; 21–24. The original Danish text was used a for the fairly close translation made with a view to be translated into Turkish. This translation is given in Report 7, pp. 30–37, and a collation of the Check Translation given as C will therefore also serve to document the changes to readers who cannot read Danish).

PER SMEDS PISK

Der var en gammel Mand, der hed Per Smed, han var Enke, og saa blev han gift igen og fik sig da saa meget en dejlig pæn, ung Kone. Han boede tæt ved en stor Herregaard, og der paa den Herregaard der var der en Forvalter, som havde faaet saadan en Lyst til at ville have noget med Per Smeds Kone at bestille, og det havde hun heller ikke noget imod. Saa snakker de sammen om det, Forvalteren og Konen, hvordan de skulde bære dem ad med at faa Per Smed af med Livet; og han siger da, te nærensind hun ikke ville røbe ham, saa skulde han nok faa det sat retten i Værk. Ja, han maatte da ikke slaa ham ihjel, siger hun, for det var da alligevel Synd, tykte hun.

Pisken
, s. 1

Pisken

Der var engang en gammel mand, der hed Per Smed. Han var enkemand. Han giftede sig igen og fik sig en meget smuk ung kone.

Han boede tæt ved en stor herregård. Forvalteren på denne herregård havde fået et godt øje til Per Smeds kone. Og det havde hun faktisk ikke noget imod. En dag taler forvalteren og konen om, hvordan de skal bære sig ad med at få Per Smed af vejen. Forvalteren siger så, at hvis hun ikke vil røbe ham, skal han nok ordne sagen. Og konen gik ind på at samarbejde med ham, på betingelse af at han ikke slog ham ihjel. For det ville måske nok være synd mod Per.

Changed as noted p. 118

Per Smed's Whip

Once (upon a time) there was an old man called Per Smed [Note: The surname could originally imply that he was a smith, but seems to have lost this implication in the story, so it is retained in both the Dk and Tk version since it cannot be very associative with Danes] [Dk: He; -Tk: The man] was a widower. He married again and got himself a very beautiful, young wife.

He lived close by a big manor [Dk + Tk word implies an estate with farms and woods with many hands employed [ss]]. The steward at this manor [Dk: the man who is in charge of the daily management and arrangements concerning labour and farming; -Tk: the man in charge of the daily management of a big house] had got an eye on [Dk + Tk idiom]] Per Smed's wife. And in effect she did not mind that. One day the steward and the wife [Dk: discuss/talk about; -Tk: speak and they consider [ss]] how they shall rid Per Smed of his life. The steward [Dk: then] says that if [Dk: she; -Tk: the wife] will not give him away, he will certainly [=Dk 'nok', i.e. weaker word]. And the wife consented to [Dk: cooperate; -Tk: be one [ss]] with him, on the condition that he did not kill/murder him. For that would probably be a pity/sin to(wards) Per [both Dk and Tk phrasing obliquely cover the conceps of both pity and (religious) sin [the order of the two sentences is reverse in Tk]].

Changed as noted above p. 118

127

to be printed in Report No: 11

K A M Ç I

Bir zamanlar Per Smed adında yaşlı bir adam varmış. Adam dulmuş. Yeniden evlenmiş ve kendisine çok güzel, genç bir karı almış.

Adam büyük bir malikânenin yakınında otururmuş. Bu malikânenin kâhyası Per Smed'in karısına göz koymuşmuş. Kadın da aslında bu durumdan hoşlanmıyor değilmiş. Birgün kâhya ile kadın konuşup Per Smed'den nasıl kurtulabileceklerini düşünmüşler. Kâhya, eğer kadın onu ele vermezse, bu işi mutlak halledebileceğini söylemiş. Kadın da kocasını öldürmemesi şartıyla onunla birlik olmayı kabul etmiş. Yoksa, herhalde Per'e günah olurmuş.

BEST COPY AVAILABLE

Forvalteren gav sit ord på ikke at slå manden ihjel, men at få ham af vejen på en pæn måde.

Han siger så til konen: "Når han kommer hjem, skal du fortælle ham, at herremanden har befalet ham,at hele herregården skal brolægges med små sten, inden fireogtyve timer er omme, og hvis det ikke lykkes, skal han af med livet; hvis han kan klare det, får han tre hundrede guldstykker for det!" Konen gik med til det. Da Per Smed kom hjem, lod hun det, som forvalteren havde sagt, gå videre til ham. Da han havde hørt det, sagde han: "Nej, jeg har aldrig i mit liv lært at brolægge. Og jeg har aldrig prøvet at brolægge," og han mente, at han måtte løbe sin vej for at redde

Pisken
s. 2

sig. Konen gav ham lidt penge og glædede sig over den vending, sagen havde taget, for hvis Per Smed ville rende sin vej, havde de ingen ulejlighed med at få ham af med livet.

Da han løb, kom han gennem en skov. Her mødte han en gammel kone. Konen spurgte ham, hvor han skulle hen. Han fortalte hende så, at han løb sin vej, fordi herremanden havde forlangt af ham, at han skulle

Nej, det skulde han ikke heller, for han skulde nok faa ham af med Livet paa en pæn Maade. "Nu skal du sige til ham, naar han nu kommer hjem, te der er kommen Ordre fra Herremanden, han skal skaffe Herregaarden pikket inden fire og tyve Timer er omme; hvis ikke det, saa skal han af med hans Liv, og kan han skaffe det gjort, saa skal han faa tre hundrede Daler for det." Ja, det skulde hun da nok, og da Per Smed kom hjem, fortæller Konen ham jo det, Forvalteren havde sat i hende. "Nej,["] siger han, "aldrig har a pikket og aldrig har a kunnet pikke," saa vilde han endda hellere rende hans Vej, og han faar jo nogle Penge i Lommen, og han vil da rende. Det var Konen jo glad ved, for hun tænkte, naar han vilde rende hans Vej, havde de ingen Ulejlighed med at faa ham af med Livet.

Den gang han kommer nu til Renden, så kommer han ud ad en Skov, og der kommer han til en gammel Kone, som spørger ham om, hvor han vilde hen, Ja, han vilde rende hans Vej, for han skulle skaffe Herremandens Gaard

Check translation
Per v. 5, p. 2

The steward gave [Dk: her; Tk: the woman] his word not to murder/kill the man, [Dk: but; Tk implicit [ss]] to rid him of life/do away with him in a decent way.

Changed as noted p. 118

He [Dk: then] says to the wife: "When he comes home, you shall tell him that the lord of the manor/ the squire [Dk and Tk words both mean the lord of the manor] has ordered him that the whole manor shall/ must be paved with small stones before twentyfour hours have passed,and that he is to/will lose his life if he does not succeed; if he does succeed/can do it, he will get 300 gold pieces for it!"

The wife consented to this. When Per Smed came home [Dk: she - ; Tk implicit [ss]] passed on to him what the steward had said. When [Dk: he; -Tk: her husband [ss]] heard this, he said: "No, I have never learned to pave [Tk: stones] in all my life. And I have never tried to pave [Tk: stones [ss]]," and he found that [Dk: he had to run away to save himself; -Tk: his salvation was in running away [ss]]. The wife [Tk: in fact she [ss]] gave him a little money and was pleased with this turn of affairs [Dk + Tk, differert idioms [ss]], because [Dk: if; -Tk: in case] Per Smed would run away, they would not have to bother about ridding him of his life.

As he was running away, he passed through a wood. Here he met an old woman. The woman asked him, where he was going. He then told her that he was running away because the squire had demanded from him that he should

131

Kâhya adamı öldürmeyeceğine, onu efendice ortadan kaldıracağına dair söz vermiş.

"Eve geldiğinde ona malikâne sahibinin bütün malikâneyi 24 saat geçmeden küçük taşlarla döşemesini emrettiğini, başaramazsa hayatını kaybedeceğini, başarırsa 300 altın alacağını söylersin," demiş kadına. Kadın buna razı olmuş. Per Smed eve döndüğünde ona kâhyanın dediklerini aktarmış. Kocası bunu duyunca: "Hayatımda hiç taş döşemeyi öğrenmedim. Hiçbir zaman da taş döşemeyi denemedim ki," demiş ve kurtuluşu kaçmakta bulmuş. Kadın ona biraz para vermiş, zaten işin bu şekle dönüşmesine de sevinmiş, çünkü eğer Per Smed kaçarsa onu yoketmek için zahmet etmelerine gerek kalmayacakmış.

Adam koşarken bir ormandan geçmiş. Burada ihtiyar bir kadına rastlamış. Kadın ona nereye gittiğini sormuş. O da kaçtığını, çünkü malikâne sahibinin ondan

BEST COPY AVAILABLE

pikket inden fire og tyve Timer var omme, og hvis ikke han fik det gjort, saa skulde han af med hans Liv, og det vilde han jo nødig miste. Saa siger hun nej, det var der ingen Fare ved, han skulde komme af med det, for naar han vilde give hende tre Mark, saa kunde han bare gaa om til Herregaarden i Morgen tidlig, saa skulde Gaarden nok være pikket. Ja, det var da ikke saa sært han vilde det, og han vender jo om og gaar hjem ad. Om Morgenen , Per Smed kom om til Herregaarden, da var Jorden saa blank, som den var pikket med ene Spesier[sic] og han hen og banker paa, han vilde have hans tre hundrede Daler. Saa tænkte Forvalteren: Det var da hæsligt, kunde han gjøre det ? og han begynder at blive ræd for, at Per Smed har noget med Trolden at gjøre.

brolægge

gården med små sten inden fire tyve timer var omme. Og at han havde sagt, at hvis han ikke kunne gøre det, skulle han miste sit liv, og det ville han jo nødig miste. Den gamle kone sagde til Per Smed, at der ikke kunne være tale om, at han skulle miste sit liv, for hvis han gav hende tre mark, så kunne han tage op til herregården næste morgen, og så skulle gården nok være brolagt med små sten.

Det var da ikke mærkeligt, at Per Smed ville det, og han vendte om og gik hjemad. Om morgenen, da han kom til herregården, var jorden så blank, som var den brolagt med mønter. Og han fór hen og bankede på døren, og ville have sine tre hundrede guldstykker.

Forbløffet tænkte forvalteren: "Det var dog kedeligt, han kunne klare det!" Og han begyndte at blive bange for, at Per Smed havde noget med trolde at gøre.

Check translation
Per v. 5, p. 3

pave the manor with small stones before twentyfour hours had passed.

And then he had said that if he could not [Dk: do it; -Tk: succeed] he was to forfeit his life, and that surely he was unwilling/loth to lose. The old woman told Per Smed that there would be no chance [Dk + Tk: idiom [ss]] of his losing his life, for if he gave her three [Dk: mark; -Tk akce: the implication is an old coin of uncertain value], [Dk: then; -Tk: implicit] he could go up to the manorhouse the next morning, and [Dk: then; -Tk: by that time [ss]] the courtyard would definitely be paved with small stones.

Small wonder Per Smed would do that [Both Dk and Tk have idiomatic sentences with this semantic content [ss]], and he turned round and [Dk: went homewards; -Tk: took the road of home [ss]]. In the morning when he went/came to the manorhouse the ground was [Dk: so bright as if it was; -Tk: glittered as if it had been [ss in context]] paved with coins. And he dashed up and knocked at the door, and wanted his three hundred goldpieces.

Amazed the steward thought: "How annoying/What an annoying thing it is that he could [Dk: do it; -Tk: accomplish this task [ss]]!" [Dk: And he; -Tk: He] began to fear that Per Smed had something to do with the [Dk: troll, implying some kind of visible and

Changed as noted pp. 118-119

malikânesini 24 saat geçmeden küçük taşlarla döşemesini emrettiğini, bu işi başaramadığı takdirde de hayatını kaybedeceğini anlatmış, tabii ki bu da onun işine gelmezmiş. "Pek tabii ben de ölmek istemiyorum," demiş. İhtiyar kadın Per Smed'e hayatını kaybetmesinin sözkonusu olmadığını, eğer kendisine üç akçe verirse ertesi sabah konağa gidebilece-

ğini, o vakte kadar da malikânenin mutlak küçük taşlarla döşenmiş olacağını söylemiş.

Eh, Per Smed de tabii razı olmaz mı, olmuş ve geri dönüp evin yolunu tutmuş. Sabah malikâneye gittiğinde, yerler sanki çil paralarla döşenmiş gibi parlıyormuş. O da hemen koşup kapıyı çalmış ve 300 altınını istemiş!.

Kâhya hayret edip: "Bu işi başarabilmesi amma da tatsız birşey oldu!" diye düşünmüş. Per Smed'in cinlerle bir ilişkisi olmasından korkmaya başlamış.

BEST COPY AVAILABLE

Ja, da skulde han nok sætte ham noget for, han kunde ikke gjøre, tænkte han. Saa var der saadan et Bløde og saadan et Morads der runden omkring Gaarden, der siger han til Konen, te hun skulde fortælle ham, at der var kommen Ordre til, han skulde beplante det, saadan at der kunde være en hel Skov, inden fire og tyve Timer var omme, ellers kom han af med hans Liv; men kunde han gjøre det, skulde han faa segs hundrede Daler. Naa, da Per Smed kom hjem til Konen, siger hun ham jo dether. "Nej, det kan a ikke," siger han, "a har aldrig set plante i mine Dage, a kan ikke plante." - "Ja, saa skal du jo af med dit Liv ," siger hun. Nej, saa vilde han rende hans Vej, og han kommer til Renden ud ad Skoven igjen. Der træffer han den samme gamle Kone, og siger jo til ham, hvor han nu vilde hen. Ja, han vilde rende, for nu skulde han beplante det Morads, der var runden omkring

Nu besluttede han sig til at give ham en opgave, som

Pisken
s. 3

han aldrig kunne klare: Der var en uhyre sump rundt om gården. Forvalteren gav konen besked på at sige til Per Smed, at han skulle lave sumpen om til en hel skov inden fireogtyve timer var omme. Ellers skulle han af med sit liv; men kunne han gøre det, ville han få seks hundrede guldstykker!

Da Per Smed kom hjem, sagde konen dette videre til ham. "Nej, det kan jeg da ikke, " sagde han. "Jeg har aldrig i mit liv lært at plante træer. Og jeg har aldrig prøvet at plante træer!" "Ja, så må du jo af med livet," svarede hun. Per Smed foretrak atter at flygte fremfor at dø. Så han løb igen gennem skoven.

Der traf han igen den samme gamle kone. Hun spurgte ham atter, hvor han nu ville hen. Per forklarede, at han nu var på flugt, fordi han inden næste morgen skulle plante træer i hele sumpen omkring

Check translation
Per v. 5, p. 4

ugly forest ogre; - Tk: cins [pl.] = invisible supernatural creatures[ss in context]].

Now he decided to set him a task which he could never do/accomplish: There was a huge swamp around the manorhouse. [Dk: The steward; -Tk: He] instructed the wife to say to Per Smed that he was ordered to/should change the swamp into a whole perfect/ huge/ wood before twenty four hours had passed. Or else he should/would lose his life; but if he could do/accomplish it, he would get six hundred gold coins!

When Per Smed came home, his wife passed this on to him. "No, I surely cannot do it," he said. "I have never leart to plant trees. And I never tried to plant [Dk: trees; -Tk: implied [ss]]!"

"Well, then, of course, you must lose your life," answered [Dk: she; -Tk:his wife]. Per Smed preferred once more to flee rather than die. So he [Dk: ran; -Tk: began to run [inchoative vb] [ss]] through the wood once more.

There once again[Dk: he; -Tk:implicit] met the same old woman. [Dk: Again she; -Tk: the woman again [ss]] asked him, where he was going. Per explained that [Dk: now] he was fleeing because [Tk: this time [the previous Dk 'now' and this word add up to ss]] he must plant trees in the whole swamp around the

Artık ona asla yapamayacağı bir iş vermeye karar vermiş. Konağın etrafında kocaman bir bataklık varmış. Per Smed'e 24 saat geçmeden bataklığı tam bir ormana çevirmesinin emredildiğini söylemesini kadına tenbih etmiş. Yoksa adam hayatını kaybedecekmiş, ama başarırsa da 600 altın alacakmış!

Per Smed eve geldiğinde karısı bunu ona aktarmış. O da, "Yok, hab.. yapamam bunu," demiş. "Hayatımda ağaç dikmesini hiç öğrenmedim. Dikmeyi de hiç denemedim ki!" "Eh, o zaman tabii hayatını kaybedeceksin," diye cevap vermiş karısı. Per Smed ölmektense yine kaçmayı tercih etmiş. Böylece yeniden ormanda koşmaya başlamış.

Orada tekrar o kocakarıya rastlamış. Kadın yine nereye gittiğini sormuş. Per kaçtığını, çünkü bu sefer de ertesi sabaha kadar konağın* etrafındaki bataklığın hepsine ağaç dikmesi gerektiğini anlatmış.

*In the Check translation these words appear on p. 5.

BEST COPY AVAILABLE

Herregaarden, med Skov inden iMorgentidlig, og hvis ikke, skulde han af med hans Liv, men det var ham nu helt umuligt, det kunde han ikke. "Ja," siger hun, "nu kan du gaa hjem, naar du giver mig tre Mark, og saa i Morgen tidlig saa kan du gaa om til Herregaarden, men pas paa, du gaar ikke vild, for det vil blive saadan en tyk Rimtaage, og der vil jo blive mange Træer at gaa imellem helt fra dit Hus og om til Herregaarden."

Per Smed gaar da hjem igjen til Konen, hun var ikke saa meget glad ved ham, men hun lod sig da ingen Ting mærke med. Han gik og var ikke saa lidt vant for at se, hvad det vilde blive til med Træerne, og om Morgenen var han tidlig oppe, for dersom de var ikke komne, vilde han jo løbe igjen for ikke at komme af med Livet. Men da han kom ud, var hans Hus saa ombesat med Træer,

herregården. Ellers ville han miste sit liv. Og naturligvis var det umuligt for ham at gøre sådan noget. "Ja," sagde hun, "nu kan du gå hjem, hvis du giver mig tre mark til. Og i morgen tidlig kan du gå op på herregården. Men pas på, at du ikke går vild, for du skal jo gå mellem mange træer, når du skal fra dit hus til herregården, og der vil være sådan en tyk rimtåge!"

Per Smed gik altså hjem igen til konen. Da hun så ham, blev hun selvfølgelig ikke særlig glad, men det lod hun sig ikke mærke med på nogen måde. Per gik og var ikke

Pisken
s. 4

så lidt spændt på at se, hvad det ville blive til med trærne. Om morgenen stod han tidligt op, for hvis de ikke var kommet, ville han løbe væk igen for ikke at komme af med livet. Men da han kom ud, var hans hus minsandten tæt omgivet med træer.

manor house before next morning. Failing that/Or else he would forfeit his life. And of course it was impossible for him to do something like that [the order of sentences is reverse in Tk]. "Well, [Dk: she; -Tk: the woman] said, "You can go back home now if you give me three more marks [deviation noted]. And tomorrow morning you can go up to the manorhouse. But take care that you do not lose your way, for of course [=Dk 'jo' [weak]] you will have to walk/pass in between many trees, when you go from your house to the manorhouse, and there will be such/ a very dense frosty mist!"

Thus Per Smed went back home to his wife again. When [Dk: she; -Tk: the woman] saw him, she was, of course, not particularly happy, but she gave no indication of it. Per [Dk: went and was not a little expectant/curious/anxious [idiom] ; -Tk: started waiting with expectancy and curiosity [ss]] (to see)[Dk: idiom, sense 'whether the trees would be there or not'; -Tk": whether (the) trees would be around or not [ss]] [the order of the two sentences is reverse in Tk]. The next morning he rose early, for if [Dk: they had not come [idiom] ; -Tk: there were no trees to be seen [ss]] he would run off again not to forfeit his life. But when he came outside [Dk: [weak] 'minsandten' ; -Tk:[stock expression this type of situation in narrative style: lo, what does he see] his house was densely surrounded with trees.

143

Aksi takdirde hayatını kaybedecekmiş. Halbuki böyle bir şeyi yapabilmesi tabii ki imkânsızmış. "Eh," demiş kadın, "Şimdi bana 3 akçe daha verirsen evine dönebilirsin. Yarın sabah da konağa gidersin. Ama dikkat et, yolunu kaybetmeyesin, çünkü tabii ki evinden konağa giderken pek çok ağacın arasından geçmek zorunda kalacaksın ve çok kesif, puslu bir sis olacak."

Böylece Per Smed tekrardan evine, karısına dönmüş. Kadın onu görünce tabii pek sevinmemiş, ama bunu da hiç belli etmemiş. Per ortalıkta ağaçlar olacak mı, olmayacak mı diye heyecanla beklemeye başlamış. Sabah erkenden kalmış, çünkü eğer ağaçlar görünürlerde

yoksa, hayatını kaybetmemek için yine kaçacakmış. Ama dışarı çıkınca, bir de ne görsün, evinin etrafı çepeçevre sık ağaçlarla kaplanmış.

BEST COPY AVAILABLE

144

og hele Stykket til Herregaarden og runden om den, hvor Blφden havde været, var så overbeplantet med Træer. Han kommer da af Sted op til Herregaarden, meget paapassende maatte han være for ikke at gaa vild, saadan en Taage som det var, og han banker jo Forvalteren op, han skulde komme at besé Arbejdet. Saa troede Forvalteren ikke, der var noget Raad til at faa ham af med Livet paa en fin Maade; men han gaar jo og spekulerer, og saa en Dag kommer han op til Konen og siger, te de vilde endda prøve et Raad endnu. Nu skulde hun bilde hendes Mand ind, naar han kom hjem, te der var kommen Befaling om, at han skulde lave en Pærtegφjj, og det skulde være en, Folk de kunde more dem over, naar de saa den. Ja, saa siger hans Kone ogsaa det til ham, te han skulde lave en Pærtegφjj inden fire og tyve Timer, og hvis ikke han standede den, skulde han miste hans Liv ;

Og ikke bare hele vejen rundt om hans hus, men hele stykket til herregården og rundt om den, hvor sumpen havde været, var tæt beplantet med træer. Da han gik af sted op til herregården, måtte han passe meget på for ikke at fare vild i den tætte tåge. Per bankede så forvalteren op, for at han skulle komme og bese arbejdet, og give ham hans sekshundrede guldstykker.

Så opgav forvalteren håbet om, at der kunne være noget middel til at få Per af vejen på en pæn måde. Men alligevel blev han ved at bryde sit hovede med det. En dag gik han hen til konen og sagde, at de skulle prøve en anden metode. Når hendes mand kom hjem denne gang, skulle hun bilde ham ind, at han havde fået befaling om, at han skulle lave en pærtegøj. Og det skulle være sådan en pærtegøj, at den morede alle som så den! Altså sagde hans kone til ham, at han skulle lave en pærtegøj inden fireogtyve timer; og hvis han ikke lavede den, skulle han miste sit

Check translation
Per v. 5, p. 6

And not only all around his house, [Dk: but] the whole stretch to the manorhouse and all around it where the swamp had been, was [Dk: densely planted; Tk: covered [ss]] with trees. As he went off to(wards) the manor house [Dk: he must take great care not to lose his way in the dense mist; -Tk: the mist was so dense that it was necessary that he took great care [ss]]. [Tk: Anyway] He knocked [Dk: the steward awake [Dk: idiomatic expression implies 'at the door']; -Tk: at the steward's door, making him get out of bed [ss]], in order that he should come/see and inspect the work.

Changed as noted p. 119

Then the steward gave up hoping that there could be/was any means for ridding Per of life in a decent way. But nonetheless he still went on bothering his brains [Dk: with it (the problem)]. One day he went up to the wife and said [Tk: going up to ... he suggested [ss]] that they should try another method. This time when her husband came home, she should make him believe [Dk idiom; -Tk: she should tell him... and make the man swallow this [ss]] that he had been ordered to/was ordered to make a himphamp. And this should be such a himphamp that it would amuse everyone who saw it: Accordingly his wife told/said to him that he must make a himphamp before twenty four hours;had passed; [Dk: and] if he did not make it, he would forfeit his

Changed as noted p.119

Hem sadece kendi evi değil, konağa kadar olan her yer ve bataklık arazinin bulunduğu bütün etraf ağaçlarla kaplıymış. Malikâneye doğru giderken sis o kadar yoğunmuş ki yolunu kaybetmemesi için çok dikkatli olması gerekiyormuş. Neyse, yaptığı işi görsün ve ona altı yüz altınını versin diye kâhyanın kapısını vurarak onu yataktan kaldırmış.

Bunun üzerine kâhya Per'i ortadan kaldırmanın efendice bir yolu olabileceğinden ümidi kesmiş. Ama yine de bu yönde kafasını çalıştırmaya devam etmiş. Birgün kadına gidip, başka bir yol denemelerini önermiş. Bu sefer kocası eve geldiğinde ona bir pertegoy yapmasının emredildiğini söyleyecek ve adama bunu yutturacakmış. Hem de bu pertegoy öyle bir şey olmalı imiş ki, her göreni eğlendirsin! Böylece kadın kocasına 24 saat geçmeden bir pertegoy yapması gerektiğini, şayet yapmazsa, hayatını* kaybedeceğini,

* The word is on p. 7 in the Check translation

BEST COPY AVAILABLE

liv; men hvis han lavede den, skulle han få ni hundrede guldstykker. "Nej, sådan én kan jeg ikke lave. Jeg har aldrig set en pærtegøj i mine dage. Og jeg har aldrig hørt tale om sådan én," sagde Per Smed. Så måtte han selvfølgelig igen rende sin vej for at redde livet.

Pisken
v. I, s. 5

Han var bange ved tanken om, at han ikke skulle træffe den gamle kone denne gang. For han ville gerne snakke med hende om denne her pærtegøj. Heldet var med ham, og på vej gennem skoven traf han den gamle kone. Så spurgte hun ham som sædvanlig, hvor han var på vej hen, og han forklarede hende hvordan det stod til.

Denne gang sagde hun til ham: "Det er forvalteren, du kan takke for det hele, for han har et godt øje til din kone. Og det er derfor, de begge to er ude på at få dig slået ihjel eller også få dig til at stikke af. Nu skal du give mig tre mark til. Og så giver jeg dig en pisk. Så længe pisken er hel, vil det, du siger, ske. Men hvis du bryder den i stykker, så vil det du siger, ikke mere ske. Når du nu kommer hjem,

men han skulde have ni hundrede Daler, hvis han kunde gjøre den. Nej, saadan en kunde han ikke gjøre, han havde aldrig set en Pærtegøjj i hans Dage og ikke heller hørt sige af den, saa vilde han rende hans Vej, for Livet vilde han da nødig miste. Nu var han saa ræd for, han skulde ikke træffe den gamle Kone denher Gang, for han vilde nok have snakket med hende om den Pærtegøjj ogsaa; men det var dog saa heldigt for ham, te han traf hende, da han kom ud ad Skoven. Saa spørger hun ham jo ud som sædvanlig, og han fortalte hende jo, hvad der nu var ved det. Ja, nu kunde han blive ved hende en lidt, sagde hun, det var Forvalteren, han kunde takke for det altsammen, for han vilde gaa om til hans Kone, og derfor var det, de stridde for begge to at ville have ham slaaet ihjel eller ogsaa have ham til at rende hen. "Nu vil a have tre Mark til af dig, " siger hun," og saa vil a fly dig en Pisk, saa længe den Pisk den er hel, da skal det nok passe til den, hvad du siger, men naar du bryder den i Stykker, saa passer det ikke længere, hvad du siger. Naar du kommer nu hjem,

Check translation
Per v. 5, p. 7

life; but if he could, he would get ninehundred gold coins. "No, I cannot make such a (thing). I have neither seen a himphamp in my life [Dk: idiom 'days'] , nor heard [Dk idiom: 'speak']about such a (thing) [Tk: passive voice [ss]]," said Per Smed. [Dk: Then; -Tk: Under the circumstances [ss]] of course, he had to run away again to save his life [the order of the sentence is reversed in Tk].

Changed as noted p. 119

He was afraid thinking of that he might not meet the old [Tk: same] woman this time. For he wanted/would like to talk with her about this [Dk: here] himphamp [Tk: business [ss]] . Luck was on his side and on the way/while going through the wood, he met the old woman. Then [Dk: she; -Tk: the woman] asked him as usual where he was going, and he explained the circumstances to her [Dk idiom].

This time she said [Tk: thus] to him":[Dk: It is the steward you can thank for all this, for he; -Tk idiom: Behind all these events is the steward who [ss]] has an eye on your wife. And that is why [Dk: the two of them; -Tk: they] want to have you killed or else make you run away [Dk+Tk: idiom [ss]]. Now you give me three more marks. And [Dk: then] I will give you a whip. As long as the whip is whole what(ever) you say will come to pass. But if you break it, then what(ever) you say, will [Dk: no longer; Tk: not] come to pass. Now when you get home, the

yapabi-
lirse de 900 altın alacağını söylemiş. "Hayır, böyle birşey yapamam. Hayatımda ne bir pertegoy gördüm, ne de böyle bir şeyden bahsedildiğini duydum," demiş Per Smed. Bu durumda, tabii ki canını kurtarması için yine kaçması gerekiyormuş.

O ihtiyar kadına tekrar rastlayamamak ihtimalini düşünüp, korkuyormuş. Çünkü onunla bu pertegoy meselesini konuşmak istiyormuş. Neyse şansı yaver gitmiş ve ormandan geçerken ihtiyar kadınla karşılaşmış. Kadın her zamanki gibi ona nereye gittiğini sormuş, o da durumu anlatmış. Bu sefer kadın ona şöyle demiş: "Bütün bu olayların altında karında gözü olan kâhya yatıyor. Bunun için de onlar senin ya öldürülmeni ya da kaçıp gitmeni istiyorlar. Şimdi sen bana 3 akçe daha ver. Ben de sana bir kamçı vereyim. Kamçı sağlam durduğu sürece her söylediğin yerine gelecek. Ama kamçıyı kırarsan, söylediklerin gerçekleşmeyecek. Bu sefer eve vardığında

BEST COPY AVAILABLE

saa er Forvalteren i Seng ved din Kone, og saa vil hun have dig ad Sengen, men det maa du ikke. Du kan sætte dig ved Bordenden og røge af din Pibe. Saa bliver din Kone nok trængende til og skal en Gang have fat paa Potten, naar hun saa vil sætte den, skal du tage Pisken og vi give hende et lille Rap af, i Lag du siger: Hold fast ! saa kan hun ikke slippe Potten, og alt hvad der vil tager der ved, skal du sige til: Hold fast! saa længe indtil du faar din Pærtegøjj i Stand." Saa flyer Per Smed hende de tre Mark og rejser hjemad med hans Pisk.

Han kommer ind og sætter sig for Bordenden og tænder hans Pibe. Saa siger Konen henne i Sengen: "Er det dig, lille Per, der er kommen ?" Ja det var. Om han vilde ikke ad Sengen til hende og have sig varmet et Gran, om han var ikke koldt ? Nej, han vilde ikke, og han sidder jo og røger.

er forvalteren i seng med din kone. Men han har skjult sig i sengen. Så vil din kone prøve at lokke dig hen i seng. Men pas på, du ikke kommer sengen nær. Du skal sætte dig ved bordenden og ryge din pibe. Efter lidt tid bliver din kone trængende og skal have fat i potten. Når hun så vil sætte den ned, skal du tage pisken, give hende et lille rap, og sige: "Hold fast!" Så kan hun slet ikke slippe potten. Du skal sige "Hold fast!" til alt, hvad der rører ved den, indtil din pærtegøj er lavet." Så giver Per Smed hende de tre mark og vender hjemad med sin pisk.

Da han er kommet hjem, går han ind og sætter sig for bordenden. Han tænder sin pibe. Så siger konen fra sengen: "Hvem er det? Er det dig, lille Per?" "Ja, det

Pisken

s. 6

er det," svarer han. "Fryser du ikke? Vil du ikke i seng til mig og varme dig lidt?" "Nej, jeg vil ej. Kan du ikke se, jeg ryger min pibe!"

Check translation
Per v. 5, p. 8

Changed as noted on p. 119, and as noted p. 120

steward is [Dk + Tk: also weak future [ss]] in bed with your wife. Then [Dk: she; -Tk: your wife] will want/wants you to get into the bed. [Dk: But] Don't you get close to the bed! You must [Dk + Tk: imperative] sit down at the end of the table and smoke your pipe. After a short while your wife needs to relieve herself [Dk + Tk idioms] and [Dk: must get; -Tk: will reach out for [ss]] the (chamber) pot. When she is about to put it down, you'll [Dk: take the whip,] give her a light flick [Tk: with the whip [ss]] , [Dk: and] say: "Take hold!" [Dk: "Hold fast!" is stronger than Tk "Tut!"]. Then she cannot in any way let go of the pot [Tk: from her hand [ss]]. You must say "Take hold!" to [Dk: all that; -Tk: anyone else who [deviation]] touches it, until your himphamp is made." [Dk: Then; -Tk: Thereupon] Per Smed gives her the three marks and returns home with his whip.

When he has got home, he enters and sits down at the end of the table. He lights his pipe. Then his wife [Dk: says; -Tk: calls out] from the bed: "Who is it? Is it you, Per dear [Note: Both Dk + Tk term of endearment]?" "Yes, it is; [Tk: I [ss]]" [Dk: he; -Tk: Per] answers "Won't you (come) to bed to me [Dk: and get some little warmth [idiom]; -Tk so that you get warm [ss]]? Aren't you cold?" "No, I will not [Tk: come]. Don't you see I am smoking my pipe!"

kâhya karınla yatak-
ta olacak. Ama kâhya yatakta saklanmış olacak. Karın da senin yatağa girmeni isteyecek. Aman sakın yatağa yaklaşma! Masanın başında oturup, piponu tüttürürsün. Kısa bir müddet sonra karın mutlaka sıkışacak ve oturağa uzanacaktır. Oturağı yere koyacağı zaman, karına kamçıyla hafifçe vurup, "Tut!" dersin. Karın oturağı bir türlü elinden bırakamayacaktır. Başka ne onu tutarsa sen hep, pertegoy'un tamam olana kadar, "Tut!" demelisin. Bunun üzerine Per Smed kadına 3 akçeyi verir ve kamçısını alıp eve döner.

-4-

Eve gelince içeri girer, geçer masanın ucuna oturur. Piposunu yakar. Karısı yataktan seslenir: "Kim o, Per'ciğim sen misin?" "Evet, benim," diye Per cevap verir. "Üşümüyor musun? Birazcık ısınmak için yatağa, yanıma gelmez misin?" "Yok, gelmem. Görmüyor musun pipomu içiyorum."

BEST COPY AVAILABLE

Endelig bliver hun trængende til og skulde have fat i Potten, det var jo det, han sad og ventede efter. Men da hun vilde sætte den igjen, siger Per: "Hold fast! " saa kunde hun ikke slippe den, og hun laa der og tarsk og kylte med den Potte. Da hun mærkede saa, hun kunde ikke blive den ledig, gav hun sig til at huje paa Pigen, hun laa i et Kammer der lige tæt ved, og hun var trækket af alle hendes Klæder, saa hun er helt nøgen og kommer springende i hendes ene Skind. Da hun saa ser, det ikke er ikke andet end Kjællingen, der ligger og tærsker med Potten, saa bliver hun vred, det gjør Pigen, og slaar Konen en ved Hovedet, og hun griber i Potten og vilde have revet den fra hende. "Hold fast !" siger han Per. Saa stod de der begge to og rykte og kjørte med den fra én Side og til en anden. Nu laa Forvalteren jo i Sengen, og saa tykte han da, det var nogle sære usle

Til sidst bliver konen trængende og vil have fat i potten. Det er just det, Per sidder og venter på. Da konen vil sætte den ned igen, siger Per: "Hold fast!" Hun kan selvfølgelig slet ikke slippe den, og hun ligger og kæmper for at slippe af med potten og slår med den til alle sider. Da hun så mærker, at hun ikke kan slippe af med den, hujer hun på pigen. Hun ligger i et kammer ved siden af. Pigen der havde taget tøjet af, springer ud af sengen og kommer løbende ind i sit bare skind. Da hun ser det bare er kællingen, der ligger og slår om sig med potten, bliver hun meget vred, giver hende en lussing, griber fat i potten og vil rive den fra hende. "Hold fast!" siger Per straks. De to kvinder stod og rykkede og hev i den fra side til side. Nu lå forvalteren jo i sengen; han syntes, det var nogle underlige svæklinge,

Sonunda kadın sıkışır ve oturağı almak ister. Zaten Per de bunu beklemektedir. Karısı oturağı yere koyacağı sırada "Tut!" diyiverir. Tabii kadın da onu birtürlü elinden bırakamaz, yattığı yerde oturaktan kurtulmak için debelenir, onu oraya buraya çarpar. Kurtulamayacağını anlayınca da var gücüyle hizmetçiye seslenir. O da yandaki ufak bir odada yatarmış. Elbiselerini çıkardığından yataktan fırlayarak anadan doğma koşup gelir. Gürültünün sebebinin oturağı oraya buraya çarpıp duran kadın olduğunu görünce bir kızmış bir kızmış ki onun yüzüne bir tokat indirmiş ve oturağı çekip almak istemiş. Per hemen "Tut!" deyivermiş. İki kadın oturağı bir oraya bir buraya çekiştirip dururlarmış. Tahmin edebileceğiniz gibi kâhya yatağın içindeymiş; onların <u>bir oturağı bırakmayı bile beceremeyen</u>* böyle garip ve zavallı mahluklar olmalarına şaşıyormuş.

* rendered on p. 10 in the Check translation

BEST COPY AVAILABLE

Check translation
Per v. 5, p. 9

Finally [Dk: she; -Tk: the woman] has to relieve herself and wants to get hold of the pot. [Tk: Besides] This is [Dk: just/exactly] what Per [Dk idiom: sits and] waits/is waiting for. When his wife wants to/is about to put it down again [Tk: on the ground [ss]],Per [Dk: says; -Tk: just says] "Take hold [deviation noted above, and not indicated from now on] !" Of course [Dk: she; -Tk: the woman [ss]] cannot let go of it in any way, [Dk: and she lies/is lying there; -Tk: she throws herself around/ struggles where she lies [ss]] to get rid of the pot [Dk: and] bumps it all over the place. When she realises that she cannot get rid [Dk: of it; Tk: implicit] , she yells [Tk: loudly] for the maid. She was lying in a small room next door. The maid was completely naked because she had taken off [Tk: all] her clothes [Dk:; she jumps out of bed and comes running in ; -Tk:, and jumping out of bed she came running [ss]] in her birthday suit [Dk + Tk idiom]. When she sees [Dk: it is only] the woman [the term is derogatory in both Dk and Tk] [Dk idiom: who lies] thrashing about with the pot, she gets so/very angry, gives her a box [Tk: idiom: on the face [ss]], grabs hold of the pot, and will pull it away [Dk: from her; -Tk idiom [ss]]. "Take hold!" says Per at once. The two women [Dk idiom: stood and] [Dk: pulled and dragged; -Tk: kept on pulling [ss]] it from the one side to the other. As you can guess the steward was in the bed; he was thinking/thought (what) strange [Dk: weaklings; -Tk: and pitiful beings [ss in con-

Changed as noted p.119

Mennesker, der ikke kunde blive ledig ved den Potte, han springer af Sengen og griber i Potten og vilde rive den fra dem for at faa den i Stykker. "Hold fast !" siger Per Smed, og saa stod han der ved de andre.

Nu gik Per Smed hen med hans Pisk og gav dem nogle over Nakken, men det var da mest Forvalteren, der fik Hug. Saa kjørte han dem ud af Døren alle tre, og han rejser af med dem hen over et stort Lukke, hvor der havde gaaet nogle Karle og slaaet nogle Dage, der griber Pigen en Haandfuld Græs og jog imellem Benene, hun tykte, hun gik saa bar. "Hold fast ! "Saa kjørte han igjen et Stød, og han kommer igjennem ét Lukke til, hvor der gik nogle gamle Køer, og der var kun lidt Græs; saa var der en af dem, der blev denher store store [sic][1] Busk Græs vaer henne ved Pigen, og den gaar hen og vil tage den. "Hold fast!" siger han Per. Saa kom den ogsaa til at følge med.

1 both in MSS and in printed version.

der ikke kunne slippe af med den potte. Han sprang ud af sengen, greb fat i den og ville rive den fra dem for at få den slået i stykker. Men da Per Smed sagde "Hold fast!", blev også han hængende på de andre.

Nu gik Per Smed hen med sin pisk og gav dem alle en ordentlig dragt prygl. Men det var selvfølgelig forvalteren, der fik flest hug. Så jog han dem alle tre ud af huset, og

Pisken
s. 7

de drog så allesammen hen over en stor mark, hvor nogle karle havde gået og slået græs nogle dage. Der greb pigen lige en håndfuld græs og prøvede at dække sig lidt, for hun følte, hun var så bar. "Hold fast!" sagde Per Smed straks.

Derefter drev han dem lidt videre; han kom så over en mark til, hvor der gik nogle gamle køer rundt og der kun var lidt græs. En af dem opdagede den store græstot på pigen og prøvede at få fat i den. Da Per sagde "Hold fast!", kom den også til at hænge fast i de andre.

text]] they were who could not get rid of the pot. He jumped out of bed, grabbed [Dk: it; -Tk: the pot], and would pull it [Dk: from them; -Tk: implicit] [Dk: to smash it to pieces; Tk: with the intention of smashing it to pieces [ss]]. But Per Smed said "Take hold!" and he, too, [Dk: 'got hanging on to'; -Tk: was 'glued to' [the semantic content identical]] the others.

[Dk: Now] Per Smed went up (to them) with his whip and gave all of them a sound beating [Dk: idiom]. But of course it was the steward who got (the) most beating/blows. Then he chased all three of them out of the house and all of them together went across a big field where some farm-hands had been cutting grass for some days. There the maid [Dk: just]grabbed a handful of grass [Dk: and] [Tk: just] thrust it between her legs: for she felt (that) she was [Dk: so] naked. "Take hold!" said Per Smed at once.

Changed as noted p.p. 119-120.

Afterwards he [Tk: held and [idiomatic]] drove them a little further; [Dk: he then] crossed another field where some old cows were going around [Tk: on it [ss]], and there was not too much/only little grass. One of [Dk: them; Tk: the cows] noticed the big bunch of grass on the girl, and tried to get hold of it. When Per said "Take hold!", [Dk: it; -Tk: the cow] too, was attached [dev. noted] to the others.

Yataktan fırlamış, oturağı parçalamak niyeti ile tutup çekmiş. Ama Per Smed "Tut!" deyince o da diğerlerine takılıp kalmış.

Per Smed kamçısıyla onlara yaklaşmış ve hepsini bir güzel dövmüş.Ama tabii en fena dayak yiyen kâhya olmuş. Sonra üçünü de evden kovalamış ve hepsi birden birkaç gündür ırgatların saman biçtiği büyük bir tarladan geçmişler. Orada hizmetçi bir tutam ot koparıp örtünmeye çalışmış, çünkü kendini pek çıplak hissetmiş. Per Smed hemen "Tut!" deyivermiş.

Sonra onları tutup biraz daha öteye sürmüş, üzerinde yaşlı ineklerin gezindiği ve otu pek bol olmayan bir tarladan geçirmiş. İneklerden biri kızın üstündeki koca ot demetini farketmiş ve kapmaya çalışmış. Per "Tut!" deyince inek de diğerlerine yapışıp kalmış.

BEST COPY AVAILABLE

Lidt efter kom de igen over en stor mark. En af tyrene på marken sprang straks op på koen: den troede vel, at den var tyregal! "Hold fast!" sagde Per, og så drev han dem allesammen op i borggården. Og karlene og tjenestefolkene, som så dem, brølede selvfølgelig af grin over den mærkelige, lange flok, der kom trækkende.

Det hørte herremanden. Han kunne ikke forstå, hvor forvalteren var henne, for der var jo ikke nogen, der havde sat folkene i arbejde. Han sprang ud af sengen og ville se, hvad der var på færde. Da så han minsandten forvalteren stå ude i gården og ruske i dette her. Han skyndte sig at tage noget undertøj på og sprang af sted. Det kan nok være han blev vred, og han langede forvalteren en lussing, som kunne mærkes. "Hvorfor står du der og rykker i dette her? Hvorfor går du ikke hen og sætter folkene i arbejde?" "Jamen jeg kan ikke slippe!" svarede

Lidt efter kom de igjennem ét stort Lukke til, og der gik nogle Tyre; saa var der en af dem, der sprang op paa Koen, den troede vel, te den havde været tyregal. "Hold fast ! " siger han Per, og saa kjørte han op ad Borggaarden med dether. Da de kom saa der op, ser Folkene jo denher lange Redelighed, der kom slæbende, og de grinede saa hæsligt ad alt det. Det hørte Herremanden, og han kunde ikke forstaa, hvor Forvalteren var, siden der ingen var, der havde sat Folkene i Bestilling. Saa springer han af Sengen og vilde se efter det. Da ser han, te Forvalteren stod ude i Gaarden og rykte paa dether, og han jager sig i en Fart i noget Underklæder og springer ud ad. Det kan nok være, han var vred, og han lægger Forvalteren en ved Hovedet, saa han kunde fornemme den. Hvad han stod der og rykte og sled paa saadant noget for ? hvi han gik ikke hen og satte Hovfolkene i Bestilling ? Ja, han kunde ikke slippe ved det, siger

Shortly afterwards they were passing across another big field. One of the bulls in this field at once jumped on the cow: it probably thought it was in heat: "Take hold!" said Per, and [Dk: then; -Tk: this time] he drove all of them up into the manor's courtyard. And the farm-hands and the servants who saw them of course roared with laughter [Tk: idiom [ss]] at this strange long [Tk: trailing] crowd [Dk: which was trailing [ss]][the order of the two clauses is reverse in Tk].

This the squire heard. He could not understand where the steward was, for obviously [Dk: idiom: there was [ss]] nobody [Dk: idiomatic: who [ss]] had set the men to work.[Dk: He jumped out of bed and wanted to see what was happening; -Tk: Jumping out of bed, he wanted to find out about the situation [ss]]. [Dk: Then -my, my: adverbial expression of surprise; he saw the steward standing; -Tk: Lo, what does he see, the steward is standing [ss]] in the court-yard, pulling away at [Dk: this (thing); -Tk: something [ss]]. He hurriedly put on [Dk: some; -Tk: his [ss]] under-wear and bounded off. He got so so/real mad, and he [Dk: gave the steward a box which he could feel [idiom]; -Tk: slapped the steward hard on the face [ss]]. "Why are you standing [Dk: idiom: there [ss]] pulling away at this [Tk: thing]? Why don't you go and set the men to work?" "Yes, but I cannot let go [Tk: of this [ss]] !" answered

Biraz sonra başka büyük bir tarladan geçiyorlarmış. Tarladaki boğalardan biri hemen ineğin üstüne atlamış, ineğin

5

çiftleşmek istediğini sanmış olmalı! Per: "Tut!" deyivermiş ve bu sefer hepsini birden alıp malikânenin avlusuna sürmüş. Onları gören ırgatlar ve hizmetkârlar da tabii bu sürüklenen, uzun ve garip güruha bakıp kahkahalarla gülmüşler.

Malikânenin sahibi bunu duymuş. Kâhyanın nerede olduğunu anlayamamış belli ki adamları kimse işe koşmamışmış. Yatağından atlayıp durumu anlamak istemiş. Bir de ne görsün, kâhya avluda bir şeyi çekiştiriyor. Çabucak iç çamaşırlarını giymiş ve dışarı fırlamış. Öyle kızmış, öyle kızmış ki kâhyanın yüzüne adamakıllı bir tokat patlatmış. "Niye orada durup o şeyi çekiştiriyorsun? Niye gidip adamları işe koşmuyorsun?" demiş. "Evet ama bundan kurtulamıyorum ki!" diye cevap vermiş

BEST COPY AVAILABLE

forvalteren. Så sprang herre-

Pisken
[illegible] s. 8

manden til, greb forvalteren og ville rive ham løs. Men da Per Smed sagde "Hold fast!", hang han også fast på de andre.

I mellemtiden undrede herremandens kone sig over, hvorfor hendes mand, der var løbet ned i sit undertøj, stadig ikke kom tilbage. Hun gik ud for at se efter ham. Og så så hun minsandten, at han stod dér og hev løs i forvalteren. Hun sprang øjeblikkelig hen og greb fat i ham, for det var tydeligt, at den stakkels mand frøs. Men da Per sagde "Hold fast!", hang også hun fast i de andre.

I det samme får herremanden øje på Per Smed. "Goddag,min brave Per Smed!" siger han. "Er det dig, der er mand for dette her?"

"Ja, det er det. Det er en pærtegøj" sagde Per."Godt, kan du skille pærtegøjen fra hinanden for mig lige så godt, som du har fået den til at hænge sammen for mig?" "Ja, men på to betingelser: at jeg får atten hundrede guldstykker, og også at du enten vil skyde forvalteren eller forvise ham." Og herremanden gik ind på at gøre begge dele.

han. Saa springer Manden til og griber i Forvalteren og vil rive ham løs. "Hold fast ! " siger han Per Smed, og der stod Manden.

Saa tykte Konen, hun kunde ikke forstaa, hvor Manden blev af, han rendte ud i hans Underklæder og kom ikke igjen. Hun gik da ud for at se efter ham, og bliver ham saa vaer, han stod der henne og rykte i Forvalteren. Saa springer hun hen og griber i ham, han skulde da endelig følge med hende ind, for han stod jo og frøs. "Hold fast! " siger han Per Smed. I det samme bliver Manden Per Smed vaer. "God Dag, min gode Per Smed ! " siger han, er "er det dig, der har samlet dether ?" Ja, det var, det var en Pærtegøjj. Om han kunde skille ham det ad lige saa godt, som han havde samlet ham det. Ja, naar han fik atten hundrede Daler, og Manden vilde saa enten skyde Forvalteren eller forvise ham Landet. Ja det vilde han begge Dele.

Check translation
Per v. 5, p. 12

the steward. [Dk: Then; -Tk: Upon this [ss]] the squire sprang up to it, grabbed the steward, and wanted to pull him off. But when Per Smed said "Take hold!", he, too was glued/hanging on to the others.

In the meantime the squire's wife wondered why her husband who had run down in his underwear did not return still. She went out to look for him, and [Dk: And then, my, my, she saw that he [Dk idiom] stood and; Lo, what does she see: her husband [ss]] was pulling away at the steward. [Dk: She; -Tk: the woman] sprang up (to it) immediately and got hold of/grabbed [Dk: him; -Tk: her husband] [Dk: for; -Tk: implicit] it was obvious that the poor man was cold/freezing. "But when Per said: "Take hold!", she, too, was glued/hanging on to the others.

At that moment/just then the squire notices/takes note of Per Smed: "Hi/Hello, [Dk: goodman;-Tk: idiom: my lion/ hero etc.] Per Smed!" he says. "Are you the one who [Dk and Tk idioms implying:] who has made this up?"

"Yes, [Dk: it is; -Tk: that's right [ss]].[Dk: It is; -Tk: Here is [ss]] a himphamp [Tk: for you]".["Dk: Well,] can you take [Dk: the; Tk: this] himphamp to pieces for me, just as [Dk:well as] you have made it stick together for me?" "Yes, on two conditions: (both) that you give me/I get eighteen hundred gold coins, and also (that) you have the steward either shot or sent away/exiled." [Dk: And] the squire agreed to do both [Dk: idiom: things; -Tk: of these demands [ss]].

kâhya.
Bunun üzerine malikânenin sahibi atılıp, kâhyayı yakalamış ve çekmek istemiş. Ama Per Smed:"Tut!" deyiverince o da diğerlerine yapışıp kalmış.

Bu sırada malikânenin sahibinin karısı iç çamaşırlarıyla dışarı koşan kocasının neden bir türlü geri dönmediğini merak etmiş. Onu aramak için dışarı çıkmış. Bir de ne görsün: kocası kâhyayı çekiştirip duruyor. Kadın hemen atılıp kocasını yakalamış. Adamcağızın üşüdüğü besbelliymiş. Ama Per "Tut!" deyince o da diğerlerine yapışmış.

O anda malikânenin sahibi Per Smed'i farketmiş: "Merhaba, Per Smed, nasılsın aslanım," demiş. "Bütün bu işleri sen mi çevirdin?"

"Evet, öyle, işte sana bir pertegoy" demiş Per. "Sen bu pertegoyu benim için yapıştırdığın gibi yine benim için ayırabilirmisin?" "Evet, ama iki şartla: bana hem 1800 altın verirsin hem de kâhyayı ya vurdurtur ya da buralardan sürersin." Malikânenin sahibi her iki şartı da yerine getirmeyi kabul etmiş.

BEST COPY AVAILABLE

Saa brækkede Per Smed hans Pisk i Stykker, og saa kunde det komme fra hverandt, enhver stræbte at rende til sine, det første de kunde. Per Smed og Konen oy Pigen de rendte hjemad, Forvalteren gik hen og satte Folkene i Arbejde, og Manden gik med hans Kone ind, og da han var kommen i hans Klæder, saa gik han ud og sagde til Forvalteren, te nu kunde han rejse, hvorhen han vilde, han vilde ikke have ham længere. Saa siden den Tid kunde Per Smed have hans Kone i Fred, og de kom saa urimeligt godt ud af det.

Narrator: Mads Bæk, Tvis
22-24 February 1874

Collected by: Evald Tang Kristensen,

(ETK 643 and printed in Æventyr fra Jylland, samlede og optegnede af Evald Tang Kristensen. Tredje Samling (Copenhagen 1895) pp. 299-304.

The printed version has been retyped as it is published in Gothic letters.

Så brækkede Per Smed sin pisk i stykker og endelig kom pærtegøjen fra hinanden. Alle løb hjem, så hurtigt de kunne. Per Smed, konen og pigen løb hjem sammen. Forvalteren gik hen og satte folkene i arbejde, og herremanden gik ind med sin kone. Da han var kommet i tøjet, gik han ud og sagde til forvalteren, at han ikke ville have ham længere. Så efter den dag havde Per Smed sin kone for sig selv, og de kom fortrinligt ud af det sammen.

Check translation
Per v. 5, p. 13

At this, Per Smed broke his whip [Dk: asunder [ss]], and at long last the himphamp opened/came apart. Everyone ran home as quickly as possible. Per Smed, his wife, and the maid ran home together. The steward went over, and set the people to work, [Dk: and] the squire went in with his wife. When he had put on his clothes, [Dk: he; -Tk: the squire] went out [-Dk: and] said to the steward that he wanted him no longer (in service). Thus, after that day, Per Smed had his wife [Dk: in peace [idiom]; -Tk: to himself [ss]] and they got along very well [Tk: idiom].

Bunun üzerine Per Smed kamçısını kırmış ve nihayet pertegoy açılmış. Herkes bir an önce kendi evine koşmuş. Per Smed, karısı ve hizmetçisi hep birlikte koşarak evlerine dönmüşler. Kâhya gidip adamları işe koşmuş, malikâne sahibi de karısıyla içeri girmiş. Elbiselerini giydikten sonra malikâne sahibi dışarı çıkıp kâhyaya artık onu istemediğini söylemiş. Böylece o günden sonra karısı Per Smed'e kalmış ve gül gibi geçinip gitmişler.

V.o Concluding Remarks

V.1 "Identity" in Terms of Integration of the Tales in the Two Languages

In the present report we have discussed the way the texts have been established so that we ensured the highest degree of semantic identity attainable under the circumstances.

We have, however, also pointed out that purely linguistic surface features, i.e. individual words and passages do cumulate in the experience of a text and come out as "the totality of the text" (Report 7:8). In the above discussion we have told how we have tried to rid the texts of features which, 1, our experience, 2, the selection studies, and, 3, the introspection studies, led us to assume might have a destructive effect on the experience of the tales. From both a theoretical and an empirical point of view we shall, however, have to take into account a few more features connected, not with the actual contents, but with the linguistic expression the tales have got in the two languages.

First, both the translators and the teammembers who have participated in the establishment of the texts have inevitably been circumscribed by their own use of language (especially sociolects). This means that once the tales are experienced by other readers with other sociolects they may find the language unusual; or the tales may have been integrated into different sociolects in the two languages. If anything like this is the case, the texts are not really "identical" within the linguistic systems. In order to establish if they are "similar" or "dissimilar" at this level, it will be necessary

to check on this aspect in the main experiment, e.g. by asking the readers if they consider the use of language "correct", normal, and the like.

Secondly, the Turkish tale, Apple, has not been revised linguistically in the same fashion as the other tale in Turkish. In this case it will be reasonable to check on whether readers find the tales e.g. standard Danish/Turksih vs. dialectal.

Thirdly, the problems involved on our attempts to keep as close as possible to an oral style - because we had chosen to focus on authentic tales - make it reasonable to ask questions about the readers' feelings about this type of style, e.g. if they consider the language of the tales crude, primitive etc.

Fourthly, it is reasonable to check on whether the style of the tales corresponds to the expectations the readers had of the style of the genre in question.

The list is not exhaustive and will have to be supplemented by information from the subsequent introspection studies. But it will be readily appreciated that it is only if the readers, at least in our core groups, answer these questions in more or less the same way in Denmark and in Turkey, that we can claim that there is any "identity" in terms of the texts as "paroles", i.e. speech acts, within the Danish and the Turkish "langue", respectively. And if this is not the case, we must try check on whether dissimilarities at this level affect other aspects of the experiences.

V.2 Final Assessment by the Danish Team

It has appeared that the procedure actually used (pp.7-9) made it impossible to have a detailed discussion at to whether

it was reasonable that the adaptions to Turkish narrative style should be permitted to affect the tales. At all events, they have done so in order to ensure a high degree of semantic identity. But it follows that the experiment cannot test out anything like national, let alone personal narrative styles cross-culturally (cf e.g. Report 3:pp.3,10,12; Report 5,pp. 4,5-6; Report 7,p.5).

The general assesments made at the end of each tale have referred briefly to the results we have got in subsequent introspection- and essay-studies. They indicate that some of the decisions made in the establishment of the final texts may have been wrong, although only the main experiment will indicate or show whether this is so or not:

It seems as if Snake should not have accepted of the new ending speech by the fox.

It seems as if Apple should not have accepted of the suppression of elements referring ever so slightly to religion/ supernatural intervention (e.g. the expression used at the crossing of the bridge and the girl's greeting when she comes to the old woman's house).

And it seems as if Whip should not have accepted the weakening of Per's first tasks, whose implications are further obscured because of the introduction of extraneous, emphatic words.

We are here, however, touching upon something going to the core of the experiment as such: to use authentic tales from different cultures and to transfer them to others present more difficulties than is oridinarily assumed from the facile discussion of folktales going on all over the world.

V. 3 Final Assessment by the Turkish Team

The Turkish team disagrees with the above assessment and wishes to make it quite clear that it must be pointed out that of the three texts, The Apple is a Turkish text and hence it is only natural that its style should affect the Danish text. The Snake, a Greek tale translated into the respective target languages from English, bears a number of stylistic features which are more easily rendered into Turkish than into Danish. It has already been noted that the original text of The Whip had to be modernised in Danish. The Turkish version of the Whip, in spite of the attempts to make it accessible to Turkish readers, still has a decidedly alien stylistic quality which was noted by readers (see Report 12).

We do not believe that The Snake should not "have accepted of the new ending speech by the fox".

This is how the new ending came about: Original ending from Report no. 7 reads - "And how was this your business, Dame Polly, to set yourself up as a judge? Was this man your dear grandfather?" (See also above, p.104).

The Check translation reads - "And why did you want to set yourself up as a judge? As if that man was your father's son?" (See:p.105, above).

For one part, "Dame Polly" had to go because 1) it had no Turkish counterpart since Turkish foxes are not regarded as feminine and do not have personal names like Reynard or Polly, and 2) when we made it "Kurnay Hatun" in the draft translation ("cunning dame" to approximate "Dame Polly"), we got a lot of comments about anti-feminism. "Your dear

grandfather" appears to be an idiom which is fully met by the Turkish idiom, "your father's son"= "babanin oğlu". The words are different but the meaning is the same, ie. "your dear grandfather" and "your father's son" both mean very close relative in one's family.

Hence, from the Turkish point of view, the new ending is perfectly alright.

As far as the Apple is concerned the only religious overtone in the story is the notion of the girl coming out victorious with God's help. "With God's help I won't fail you" - which wasn't suppressed. Apart from this neither the bridge-crossing incident nor the girl's greetings to the old woman carry religions overtones.

The facts are as follows:

It is true that the notion of the girl coming out victorious with God's help has religions overtones. Note that in the first case God is referred to as "Allah" and the implication is religions. Moslems refer to their God in a religions context as "Allah." In the greeting, the girl announces that she is " Tanrı misafiri", and "Allah" is not mentioned. ("Tanrı" means god or diety). "Tanrı misafiri" is an idiom which does not mean a guest of God or one specifically sent by God, but a guest deposited on one's doorstep by chance and circumstance. Custom dictates that such guests should not be turned away but nothing overtly

religious is involved.

The suppressed remark is "Ben Tanrı misafiriyim." "Tanrı misafiri" is an idiom which we found impossible to approximate in English because 1) a word-for-word translation did not make sense, and 2) we knew of no equivalent idiom in English. We consider it is quite alright to suppress it since in doing so we are not suppressing any intended religions overtone.

As far as the bridge-coming scene is concerned, we once more wish to stress that "abdest yapmak" - 'to have a crap' has nothing to do with "abdest almak"-to make one's ablutions (see above pp.34-38).

APPENDIX A (DENMARK)

Results from introspection study of

Revised text of Whip

Time: The studies were conducted by Karin Sigurskjold from 28 Sept. - 7 Oct.
Participants: 4 students of Danish aged 22-24 (20M, 21F, 22F, 24F)
1 student of music aged 23 (23F)
4 women, 1 male.

Instruction: the same as in previous studies, except for changes referring to one instead of three tales.

RESULTS (referring only to the places where changes have been made) i.e.

CT p. 1. The title was changed:
"I think the titel is funny - a bit surprising. It is hard to know what the tale is all about." (22F).

CT p.1 l.19 [The change was made in Danish only to make it correspond to the Turkish text, and to do away with a phrasing considered contradictory by some readers] (Dk l. 13 "få ham af vejen"):
No contradiction noted, but 22F, 23F, 24 F all make comments on the cruelty/irony etc. in the course of the reading.

CT p. 6, l. 12. Line inserted to stress the monetary aspect lost because of the outdated coins referred to elsewhere, and in order to avoid comments to the effect that a sentence is missing. (Dk. s. 4, ll. 11-12)
No comments, except l. 8 "As far as one can see, he doesn't get any money" (22F).

CT,p.6,l.22 et seq. the original "paertegoej" reintroduced to avoid associations to "hashish" and the like.
All readers inform us that they do not know the word, and that it is funny, unknown etc.

CT. p. 7, ll. 1-4-5. Minor stylistic changes.
No comments.

CT. p.8, l. 1-3. "The steward is ... in bed with your wife and he will try to hide. [Dk: Then] Your wife will try/want to lure you into the bed." (Dk. text. p. 6., l. 15). The change was motivated by the wish to make it clear that the wife now sides with the steward and tries to coax Per to bed to have him killed.
(a little bit later)"The old woman said that the steward would try to hide, but now he has disappeared. Per does not see him hide under the bed or something similar."(20F).
"It is quite a surprise that the woman wants him to go up to the bed. So apparantly she does not want to keep him away from it."(22F)
(later) "I find it quite striking the way the wife has changed her attitude after he has got his powerful whip. Now she wants to go to bed with him."(24F).

CT. p. 9, ll. 14-16. The change was prompted by the offense people took to it in Turkey, and the redundancy registered with Danish readers. Dk text. s. 6, l.11-12.
"This introduces something sexual which makes me more aware of the theme of the suppression of women, as the girl enters naked." (24F).

CT.p. 10, l. 15. The girl's use of grass: changed because it was considered too gross. Dk text. s. 7, l. 3.
183
"I take it it is the maid. She seems to be bashful and wants to cover herself" (20M)

APPENDIX C (DENMARK)

Results from the introspection study of the second change of Whip, as made by 15.12.81.

Time: The studies were conducted by Karin Sigurskjold from 8 Jan. -28 April 1982.
Participants: 1 student of economics aged 28 (25M)
1 student of biology aged 24 (26M)
2 students of comparative literature, aged 29 and 23(27M, 29M)
2 students of Danish aged 26 and 29 (28M and 30F)
1 student of orientals studies aged 25 (31 M)
1 student of Latin (32 F)
1 student of psychology (33F).
i.e. 6 males, 3 females
RESULTS: the comments given refer only to the change in CT, p. 8, ll. 1-3 where it is now clear that the steward is hiding in the bed.
The comments may, however, have been made both befcre or after the crucial place.

25M, CT, 8,ll.1-3: "If he is in bed with the wife then they must be having fun. Then he has hidden in the bed - not under it. So he must have his eiderdown over the head. But then the wife will coax him to bed. Either he has hidden because he is afraid of Per, or because he is going to do something. It is the word "hiding" which is not clear. If Per is not to get close to bed, it is probably because it would be dangerous. Curious that the old wife woman does not suggest that he run a sword right through the bed. According to old Danish law he would hardly be punished for that. "
CT, 8, c. l. 16, as a kind of summing up:"We must assume that the steward wants to kill Per."
CT, 9, ll.25-26: "There is the steward hiding to kill Per, but he must be able to see what is going on."

26M, CT,8, ll. 1-3 : "It must be a small steward, when he can hide in bed in that way. I cannot imagine an old-fashioned bed where a steward can hide beside the woman, and there still seems to be room enough."

27M, CT, 2 , ll. 23-25: "The question of having Per killed continues to run in the woman's mind. Her demands to the steward that Per not be killed do not seem to have been very strong."
CT, 3,ll.20-21: "I can anticipate how this is going to end. Per Smed will get more and more tasks and get richer and richer. The steward and the wife will get scared. In the end they will undoubtedly try to kill him."
(No more comments).

29M, CT,8,ll. 1-3: "The fairytale is not logical at this point. There is no logical coherence. "When you get home ... hidden..." . Why is he in the bed - to go to bed with the wife or in order to strangle the steward [sic]... "But take care ..." It is emphasised that the steward is going to do something to Per when he gets home - to kill him."

30F, 10, ll. 8-10: "It is noteworthy that up till now Per has done nothing, but now he acts: they get a beating. Things have changed: his action is the one the steward and the wife had intended for Per. But their plan miscarried."